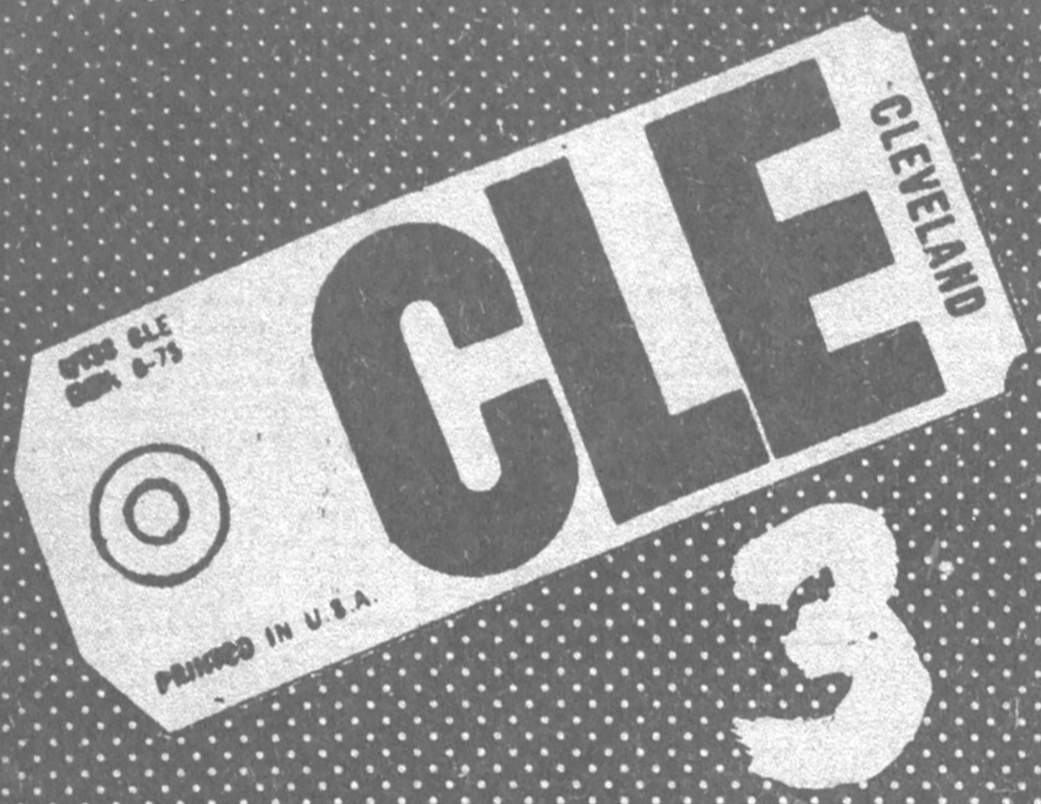

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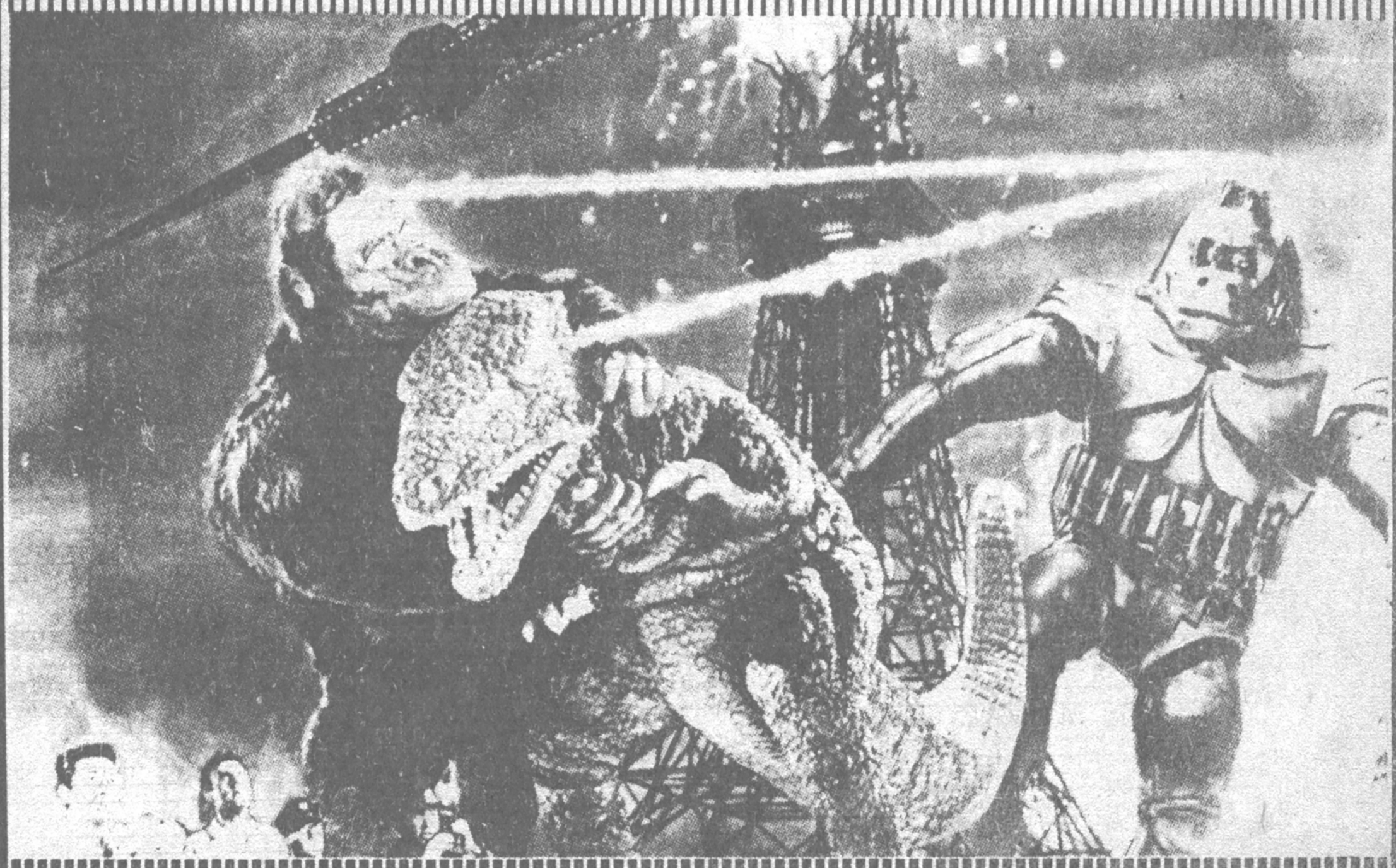
METALLIC KONG



OPEN UP AND READ

BEYOND REASON :blueprint for the APOCALYPSE

CLE MAGAZINE
NUMBER 3

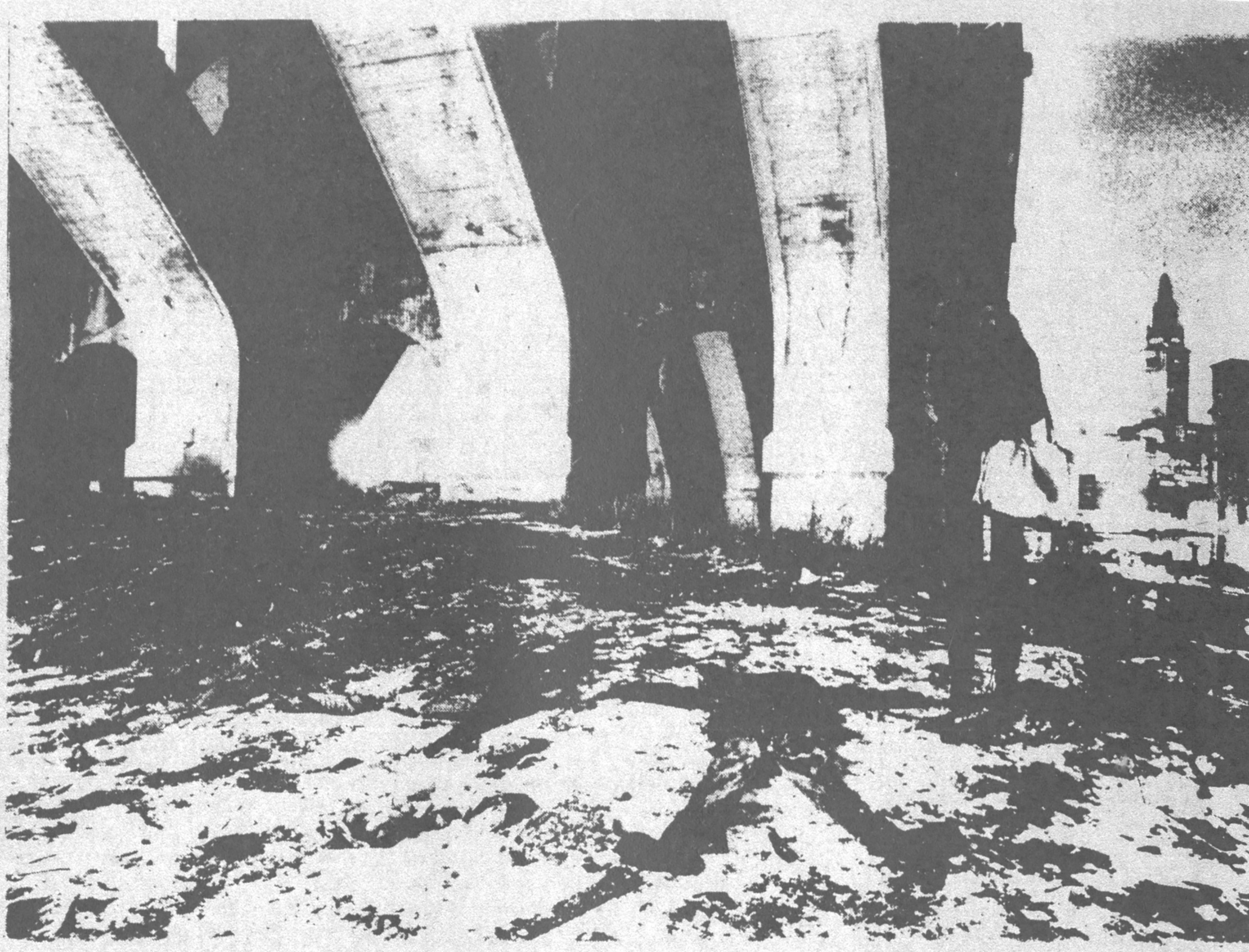
JIM ELLIS - editor
DAVID THOMAS & JOHNNY DROMETTE - unique ideas
WRITERS - Mike Weldon, Charlotte Pressler, Mike Hudson, Andrew Klimek, Marc Gunther, Gregg Turner, D.B. Keeps, J.D. Buhl, Bob Lewis, Mary King.

ARTISTS - Jet Spacely, Mark Mothersbaugh, John Morton, Mik Mellen, Dave & Julene DeLuca, Jacquie Deegan, D. B. Keeps, Danny Grace, Carol Metoff, Barbara Watson, Will Bradlee, Rich Thonnings, Gary Mollica.

ATTENTION - cover design: J. Ellis/ **avant garage:** AK, JE, WB, BL, MK/ **betty page:** Jet Spacely/ **retroguard fashion:** Andrew Klimek/ **datapanik pic:** Mik Mellen/ **dicks art:** John Morton/ **cpt. cortex:** Dave & Julene DeLuca/ **lorraine conversation design:** Johnny Dromette/ **dead girls pic:** Rich Thonnings.

COMMUNEX: CLE, 585 Walnut Dr., Clevo 44132.

BE AWARE - CLE THREE is a limited edition (1000 copies).



HOME

CLE STATUS REPORT — Things aren't so good. Some things look OK actually, and maybe are, but appearances are deceptive.

THINGS THAT LOOK OK

1. Pere Ubu, Devo, Bizarros, Rubber City Rebels and Tin Huey have all been signed to major labels with LPs already released or expected this summer. Interest is very high in other parts of the country and in Europe, especially so for Ubu and Devo.
2. Stiff Records will release an Akron anthology LP featuring The Bizarros, Chi Pig, Rubber City Rebels, Tin Huey, The Waitresses and The Belvederes.
3. National and International media is currently working the Cle/Akr area into a legend as a center for new music.

THINGS THAT ARE BAD, AS OPPOSED TO JUST LOOKING BAD

1. Fan support in Cle/Akr for all new music bands is still minimal. Things have gotten better over the last year but still no great shakes. Especially compared to fan support from other areas.
2. The only Cle/Akr radio station playing new music is the big 10 watter over at Case Western. Reaches all of five miles, on a good day.
3. The legit media (in Cle, other than Cle, it's all legit media) continues to ignore Cle/Akr bands, or treat them as aberrations.
4. There is still only one place and one night, Thursdays at the Cove, for Cle/Akr bands to play. And everybody knows how much fun that place is.
5. (And this is the really bad stuff,. . .) Let's imagine that Pere Ubu, Devo, Tin Huey, Bizarros, and the Rubber City Rebels comprise a so called "first wave" of Cle/Akr bands now signed and, therefore, considered to be "gone." (This is not necessarily a valid way of viewing things but it IS convenient. It should also be here noted, solely for organizational purposes, that certain bands unlisted above, like X BLANK X, Styrene Money, Kevin McMahon, and maybe others, must be considered, generically, to be members of a "first wave," though unsigned as yet and still "here" as opposed to "gone.")

Most of these "first wave" bands developed new music while working under very adverse circumstances, in closed underground-like environments. It's different with the bands coming up now. Though there are good ones, the new groups tend to be younger, more the products of the new wave. Therefore, more conventional. Also more behind the times.

JANE AIRE & THE BELVEDERES — Not much actual info here. A Stiff Records 45 "Yankee Wheels"/"Nasty Nice" boasting the inimitable Akron sound is causing a bit of a stir in London. Group will be included on the Stiff Akron anthology. No info on whether or not this is an actual group and if so, whether or not they have plans to play out.

BALONEY HEADS — At the moment still a pretty loose aggregation. Played once; response was encouraging so have decided to maybe continue. Not much info on group other than that the material is a bit wacked. Features among others Wally Gunn — longtime scene supporter/musician.

THE BIZARROS — Nick Nicholas' Clone label continues to be one of the more active new music forces in the Cle/Akr area and is the prime non-Devo related reason for interest in the Akron Sound. His band, The Bizarros, are currently at Suma Studios recording their first LP for Blank Records. Some material from their latest EP will be included. Plan to do some touring this summer to coincide with the release of their albu m. Lots of European interest in their activities. Will appear on the Stiff Akron anthology.

BRIAN & THE JUNIORS — More on them elsewhere in this issue. Played out once at the Cove, were sensational and have not been heard from since. Brian seen at The Drome indicated he was going to concentrate on films rather than doing another band.

CHI PIG — Named after notorious combo-Chinese/BBQ rib place in Akron. Band does a fabulous 'disco version' of Devo's "Uncontrollable Urge" called "Disco Urge." A recording of Pig's own hit, "Apoo Api" (approximate spelling) is included on Stiff Records' Akron Sound anthology. Chi Pig features Sue Schmidt (guitar, piano) and Debbie Smith (bass), both formerly with Peter Laughner's Friction (plus numerous earlier bands), with Rich Roberts on drums. Played for awhile as She Music in an Akron jazz club.

CLAW — Present status is uncertain. Rhythm section of Leo Ryan (drums) and Bert Dennis (bass an ex of Friction & The Wolves) has split. No word on replacements yet. Band is led by Bob Bensick (keyboards & vocals) who is vet of Cle scene. Also in band is "Ricky Pretty" Kallister who is Mr. Guitar in Cle. Kallister was also a member of Bensick's earlier band Robert Bensick Band. Played once at the Arts Building last year. Were real good then broke up.

DEAD BOYS — Drummer John Madansky in Cle recuperating from knifing. Saw him at the Drome shopping for records three days out of hospital. Emaciated, trembling hands, forty pounds lighter. Looked like hell. Determined to return to duties in time for summer tour. Stiv Bators, on the other hand, was looking abnormally healthy, is now a blonde. Was sporting a great-looking, ankle length, black plastic raincoat.

With ex-Heartbreaker/Doll Jerry Nolan filling in on drums, the Dead Boys planned an appearance at a Johnny Blitz (Nadansky) Benefit concert at the Cove. The place was packed but the Boys had to cancel when Jimmy Zero had the side of his face badly burned by a flaming liqueur at Max's.

The new Dead Boy LP, scheduled for release June 15, is called WE'VE COME FOR YOUR CHILDREN, was produced by Felix Pappalardi at Criteria Studios in Miami. Songs include: Flame Thrower Love, Revenge, SOS, Nowhere Girl, plus a version of a Peter Laughner/Rocket From the Tombs song called "Ain't It fun." A recording of Peter's voice follows the track, it saying over and over, "I'm dead."

In recent interviews Bators claims the Dead Boys are haunted by Peter.

DEAD KENNEDYS — Is a tentative name for a band made up of die-hard UBU fans including Russ & Pat from Elyria, Gary Lupico and Chris on vocals. Plan to debut in June. Heard tapes that were very good. Promises to be one of the best, if not THE, of the second wave Cle bands. Watch for them, especially necessary if they decide on a different name.

DEVO — Release of LP, already recorded, has been scheduled for July after delays caused by legal action from Warner Bros. contesting US contract. LP title is ARE WE NOT MEN? WE ARE DEVO, produced by Eno in Germany. Label in UK will be Virign, in the US Warner Bros. Cover art will be from the movie "The Truth About D-Evolution." Songs are Jonee, Uncontrollable Urge, Social Fools, Space Junk, Praying Hands, Gut Feeling and re-recordings of Sloppy, Mongoloid, Satisfaction and Jocko Homo. Stiff Records will release "Be Stiff"/"Social Fools" 45 in UK, where Devo's last 45 "Satisfaction" is getting airplay. A film version of "Satisfaction" has been filmed for European TV. Meanwhile Devo is back in the states, setting up HQ out in LA.

DON YOUNG PRODUCTION — Split up.

THE DROMONES — Formed by Johnny Dromette (bass) to be a crass one-gimmick exploitation of modern trends. Dromones play 30-second songs, which include Coed Jail, Drome Theme, 5 Secons Over Borneo and an extremely condensed Master Of The Universe. Have played one song sets opening for The Pagans and some others. Once **almost** played at the Cove. Other members (all Drome employees) are Mike Weldon (drums), Jim Ellis (guitar) and Pasadena Dromona (chanteuse). Plans for the first ever 7-inch LP.

EX BLANK X — So named by leader John Morton so he can change the name of the band each week, hence the "BLANK". Example: EX-PISTOLS. There was alot of excitement when it appeared for awhile that this was going to be the "new Eels" with singer Dave E coming out of retirement to join his former Eel-buddy Morton. Dave E practiced with the band a few weeks and then went back into retirement. He doesn't like publicity. He doesn't want people to know where he is or what he's doing. He re-retired when his work with the band got too publicized. Also in and then out of the band was ex-Mirror drummer Mike Weldon. He decided he didn't want to "do another band."

The band is currently John Morton (guitar), Jim Ellis (bass), Andrew "Younger-brother-to-Jaime" Klimek (guitar & will probably take over Dave E's position) and former Eel drummer Danny Foland, up from Columbus. Songs (including some Dave E/Eels material): No No, A, Hammer, Full of Shit, Don't Rock The Flowers, You Crummy Fags, Dolly Boy and, the hit, Agitated.

Plans to debut at the end of June.

HUMAN SWITCHBOARD — Talk about maybe playing out this summer when they all get back from college. Clone Records should be releasing their next record, "I Gotta Know"/"No."

JET SPACELY & THE SPROCKETTS — Jet pioneered NON WAVE concepts in mid-77 by refusing to play with or even meet the other members of his band. He disavows all knowledge of their activities or existence and insists the whole thing is a hoax.

Two JS & S songs are known to exist, planned for a never released 45 — "Jet Out" and "Daughter Judy." Jet moved to the west side on recommendation from his shrink and has not been heard from since, though seen a couple times driving by in his Monza.

JOHNNY & THE DICKS — John Morton's non-musical art band made their premiere this winter at an art show in Buffalo. Have another gig scheduled in late May at a show in Washington DC. More on them elsewhere.

THE LEPERS — A 4-pc. group with plans to debut in mid-June. In some way connected with the Greater Cleveland Shrinkage Association. Initially come to the attention of the Drome by way of a GCSA postcard. They plan a 45 to be called "Desegregation Blues"/"Welcome To Cleveland." Obviously a group with roots. Two of their songs are "Avante-God" and "I Hate Coventry" (A local reference, for you out-of-towners, to Cle's entrenched unreconstructed hippie community).

LIVE JACK — Nine year old, may actually be closing in on ten by now. Hanging out with Mom & Dad Jack in South Euclid bungalow. Bootleg tapes in circulation show heavy Stooges influence but with authentic pre-pubescent slant. Jack shriek/sings some of his hits: Smashed, School's So Dumb, People Growing Beards & Microscopic Jets.

KEVIN MCMAHON — His former band, Lucky Pierre, has been eliminated, meanwhile plans to release solo 45 to be called "Fans & Cameras"/"Aleutia."

THE PAGANS — Are from Euclid, from Eric Carmen country, and are the most promising of the younger, more rock oriented Cle bands. Have been dubbed the Cleveland translation of The Ramones which is a totally misleading comparison. Imagine: Fast, fun & LOOSE. Since their debut last summer, have replaced original guitarist Denny Carleton, long-time vet of Cle scene, with Tommy Gunn, no relation to Wally of The Baloney Heads. Have a 45 available on the Wild Giraffe's Neck Records called "Six And Change" that's worth having despite bad production. To be released soon on Drome Records, a new 45 produced by Johnny Dromette at Suma called "Street Where Nobody Lives"/"What's This Shit Called Love?" The A side is real hot. Could be the next band picked up from Cle. Mike Hudson, head Pagan, recently lost his cush job at the Euclid News-Herald after writing about his band too many times but he reports that he's now making more on unemployment and everything's OK. The next Pagans record may be produced by Ubu's David Thomas.

PERE UBU — Ubu plans for the summer call for occasional gigs but mostly work on the second LP scheduled to be released in the fall to coincide with a second tour of Europe (30 dates). First tour critically acclaimed. Played in Manchester, Liverpool, London (opening for Graham Parker at the Roundhouse), Birmingham, Amsterdam, Brussels, Paris and London again (Nico opening for them two dates at The Marquee). **MODERN DANCE** lp has been released in UK, Sweden, France, Belgium and Netherlands. DATAPANIK IN THE YEAR ZERO, a five song 12-inch 45, has been released in the UK on Radar Records and is selling very well. It contains four songs previously released on Hearthan plus a never before available version of "The Modern Dance" recorded June 76. Package design for DATAPANIK done by Johnny Dromette with photos by Mik Mellen. Is available in the US only as import.

PUBLIC ENEMY — Real young 3-pc. band who do an original called "New High School" that's pretty good plus notable covers like "Shape of Things" by Max Frost & The Troopers and the fastest version ever attempted of "I Wanna Be Your Dog."

RUBBER CITY REBELS — Spent the winter out in LA playing clubs and getting some good press. While out there were signed to Sire Records. No release date set for LP yet. Will appear on Stiff Akron anthology. Recent photos indicate that the Rubber's drummer has attached a tire to the front of his bass drum.

STYRENE MONEY BAND — One week it's on, the next it's off. The current line is that drummer Anton Fier has rejoined the group and that they WILL play out. WAIT!! **Hold everything.** Now I have been informed that Fier is now out of the band and nobody knows anything. But anyway there is scheduled for July release on Drome Records a 12-inch 45 including great versions of "Jaguar Ride," "I saw You" and "Everything Near Me" recorded at Suma plus Styrene Jass Band's unreleased 2nd 45, "Radial Arm Saw."

TEACHER'S PET — This is an Akron band formed by ex-Rubber City Rebel piano player Pete Sake. Due to be released soon on Clone Records is a 45 titled "Hooked On You"/"To Kill You," recorded at Bush Flow Studios. To be congratulated as the first area band to do a song about Arther Noske, star of last year's News Opera, of the same title. Song called "Little Arther."

TENDER BUTTONS — Waiting for this one cause it was gonna be Andrew Klimek's first band. Promised were retroguarde fashion and short songs. The band practiced a few times in the basement of the Drome, then broke up with Laura Kennedy (bass) leaving for NYC. Also in the band were Carol Rutz (drums) and Jim Ellis (guitar). Tapes do exist of them doing Tiger Beat, Lucy Church, Very Much Eskimo, No Distractions/No Time and a Monkees medley.

TIN HUEY — Are in the process of signing with Warner Bros. The Hueies plan on doing another 45 for Clone Records before the Warner LP. New Huey songs are "Pink Berets" & "Coronation." New Huey member is Chris Butler (guitar, bass) ex of The Number Bands. Also runs blank magazine and was responsible for the Waitresses 45 on Clone. More on Tin Huey elsewhere this issue.

WILD GIRAFFES — Teen band from Euclid. Have recorded second 45 for their own Neck Records, "Love Me." No release date set.

EXPATRIATE SECTION

TIM WRIGHT, ex-Ubu, is living in NYC now. **producing The Troggs for Max's/Ram Records**

ADELE BERTEI, ex-Peter & The Wolves & Friction, is playing keyboards with The Contortions, described as a punk R&B band. Good reports on their performances.

"KILLER" NICK KNOX, ex-Eels, is doing very well with The Cramps. He appears on their first 45 "Surfer Bird"/"The Way I Walk." No word on when The Cramps'll play Cle.

BRAD FIELDS is a star on drums with Teenage Jesus & The Jerks. The press calls him a "primitive genius." Hear raves about their recent gigs.

CRAIG BELL, ex-Mirrors and Rocket From The Tombs (co-writer of Final Solution), is married and working on the railroad in Hartford. He's working on a band and planning a 45 for the end of the summer.

CLE/AKR DISCOGRAPHY

12 inch 45s

DEAD BOYS - "Sonic reducer" b/w Little girl + Down in flames: Phonogram 6078 609 (IMPORT)
PERE UBU - "Datapanik in the year zero"; includes Heart of darkness, 30 seconds over Tokyo, Cloud 149, Untitled + Heaven: Radar RDR 1 (IMPORT)

7inch 45s

JANE AIRE + THE BELVEDERES - Yankee wheels b/w Nasty... nice: Stiff Buy 26 (IMPORT)
THE BIZARROS - Laser boys + It hurts, Jancy b/w New Order: Clone 003.
DEAD BOYS - Sonic Reducer b/w Down in flames: Sire 1004.
DEVO - Jocko homo b/w Mongoloid: Booji Boy 7033.
DEVO - Satisfaction b/w Sloppy: Booji Boy 75677.
DEVO - Be stiff b/w Social fools
DEVO - Jocko homo b/w Mongoloid: Stiff DEV 1. (IMPORT)
DEVO - Satisfaction b/w Sloppy: Stiff Böy 1. (IMPORT)
DEVO - Be stiff b/w Social fools: Stiff Böy 2. (IMPORT)
THE DIAMONDS - I'm in trouble b/w Be here, be there: (Out of print).
THE DIAMONDS - Sight for sore eyes b/w Parachute woman: (Out of Print).
HARVEY GOLD - Keep a close watch b/w Armadillo: Clone 005.
THE GOOSES - Just a tailor b/w Is it new?: MSI.
DON KRISS - Don't tell me b/w I'm not going to be here very long: Carrot.
MIRRORS - Shirley b/w She smiled wild: Hearthan 105.
THE PAGANS - Six and change b/w Six and change: Neck 1143.
THE PAGANS - Street where Nobody lives b/w What's this shit called love?: Drome 1.
PERE UBU - 30 seconds over Tokyo b/w Heart of darkness: Hearthan 101 (Out of Print).
PERE UBU - Final Solution b/w Cloud 149: Hearthan 102 (Out of Print).
PERE UBU - Street waves b/w My dark ages: Hearthan 103 (Out of Print).
PERE UBU - The modern dance b/w Heaven: Hearthan 104 (Out of Print).
POLISTYRENE JASS BAND - Drano in your veins b/w Circus Highlights: Mustard.
TIN HUEY - Robert takes the road to lieber nawash b/w Squirm you worm: Clone 004
THE WAITRESSES - Clones b/w Slide: Clone 006
THE WILD GIRAFFES - New era b/w Dreams don't last: Neck

7inch 33⅓

THE BIZARROS - Lady doubonette + Ibizarro b/w Without reason + Nova: Gorilla.
HUMAN SWITCHBOARD - Fly-in + Distemper b/w Shake it, boys + San Francisco nights: Under The Rug.
DON KRISS - Too much traffic b/w Vanessa + Out on my own: Carrot.
TIN HUEY - Puppet wipes + Cuyahoga creeping bent b/w Poor Alphonso + Tin Huey story: Clone 002.

12 inch 33⅓

BIZARROS + RUBBER CITY REBELS + From Akron: Clone 001.
DEAD BOYS - Young, Loud + Snotty: Sire 6038.
- We Have Come For Your Children: Sire 6054.
15/60/75 - Jimmy Bell's Back In Town: Water Bros.
JOHNNY AND THE DICKS - No title: (non-record album).
PERE UBU - The Modern Dance: Blank 001.

ANTHOLOGIES:

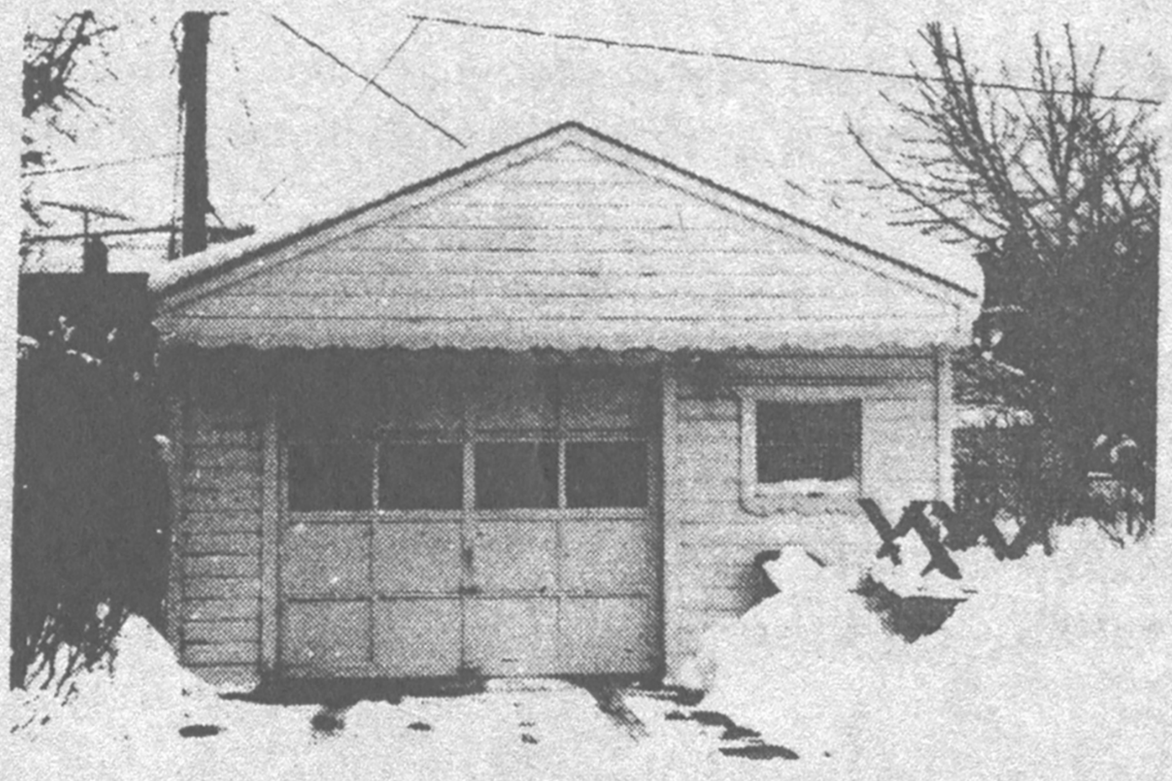
DEAD BOYS - Punk Collection: RCA PL 42339. (IMPORT)
Includes Sonic reducer.
DEAD BOYS - New Wave: Vertigo 6300 902. (IMPORT)
Includes Sonic reducer, All this and more.
PERE UBU - Max's Kansas City 1976: Ram (IMPORT available on UK CBS)
Includes Final solution.
AKRON SOUNDS (Stiff - IMPORT) including tracks from Bizarros, Tin Huey, Chi Pig, Rebels, Waitresses, Jane Aire.

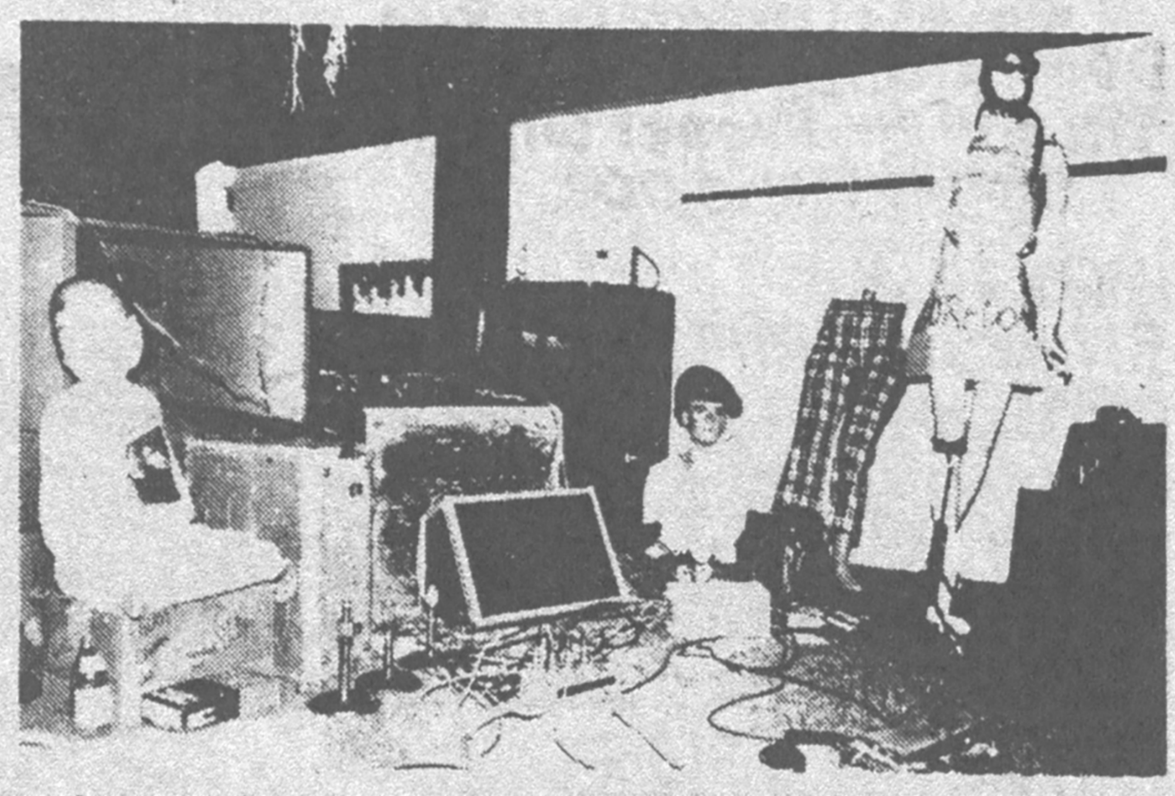
WILL THE REAL AVANT GARAGE PLEASE GET DOWN ?

Everything that is *Av*ant Garde is at some time Avant Garage. Avant Garage is the private, personal, & primitive stage before becoming recognized, accepted, & imitated. Underground, like a parking garage. A revolution revelation & reveling whether in industry, cars, or music. But, after acceptance & upon retaining training there is a tendency for the practitioner to become a mere accomplished *av*ant mechanic.

Avant Garage is the Research & Development dept. of ROCK *et* ROLL.

Avant Garage doesn't al*w*ays appeal to the same people as *Av*ant Garde & vice versa. But in suburbia there are more garages, thus more daring & experimentation?
REAL Avant Garage is hidden & dies any*w*ay.



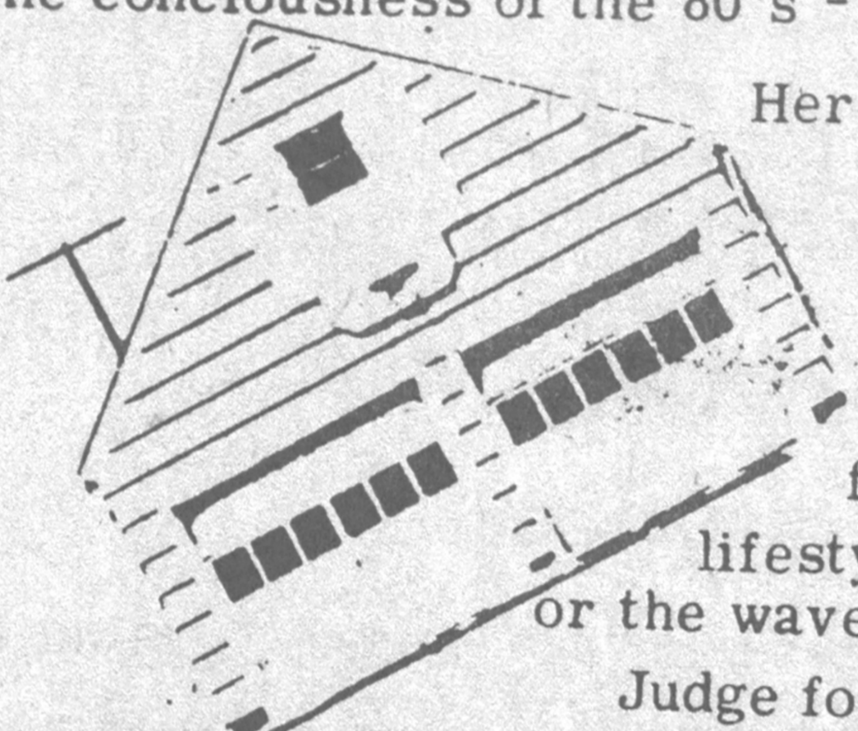


Do to the Cle climate there are actually more Avant lofts and basements than garages.

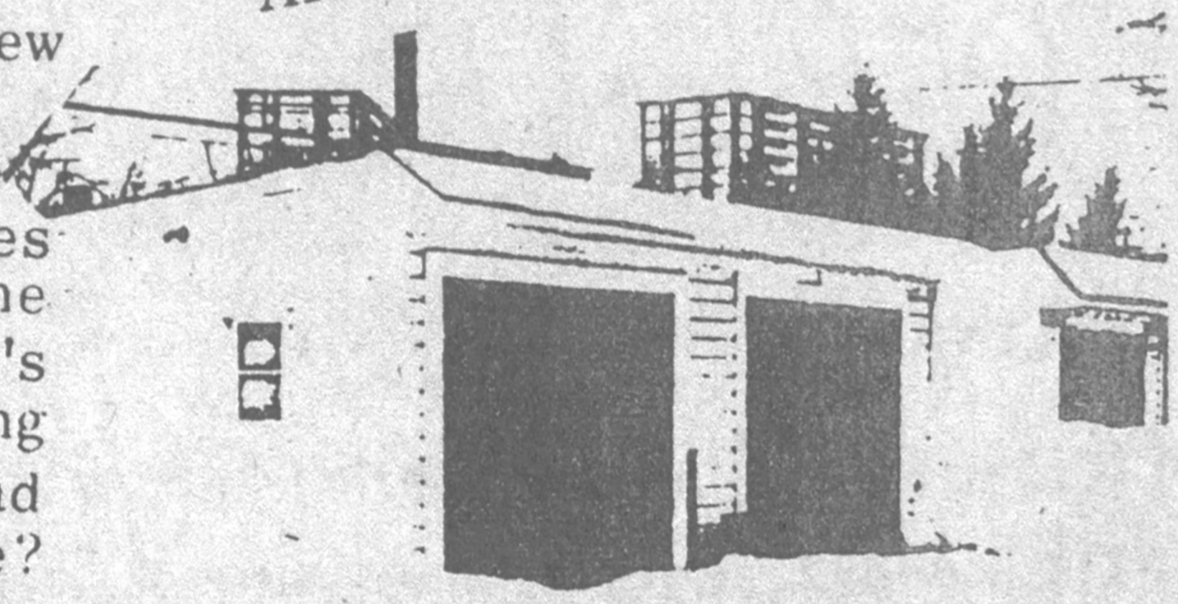
AVANT GARAGE LIVING

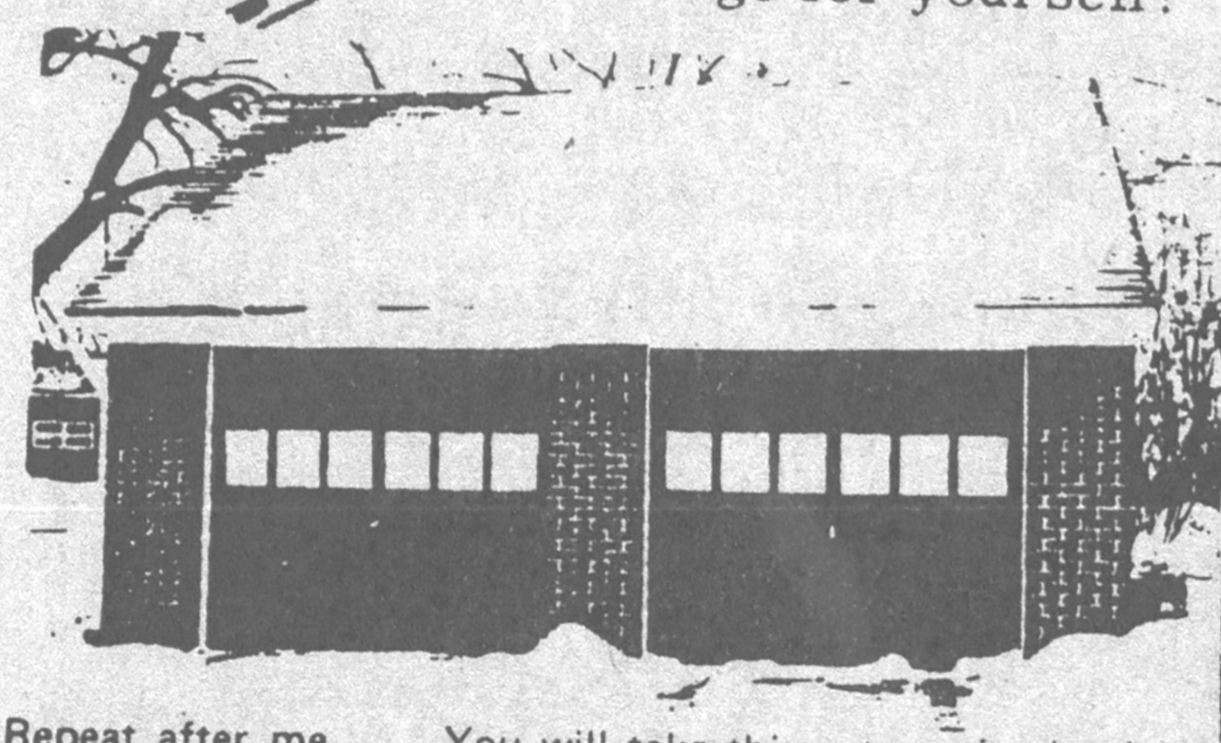
AK JE JT WB RL MK

Who can afford a house today? Many smart young Clevelanders are turning to the conciousness of the 80's -

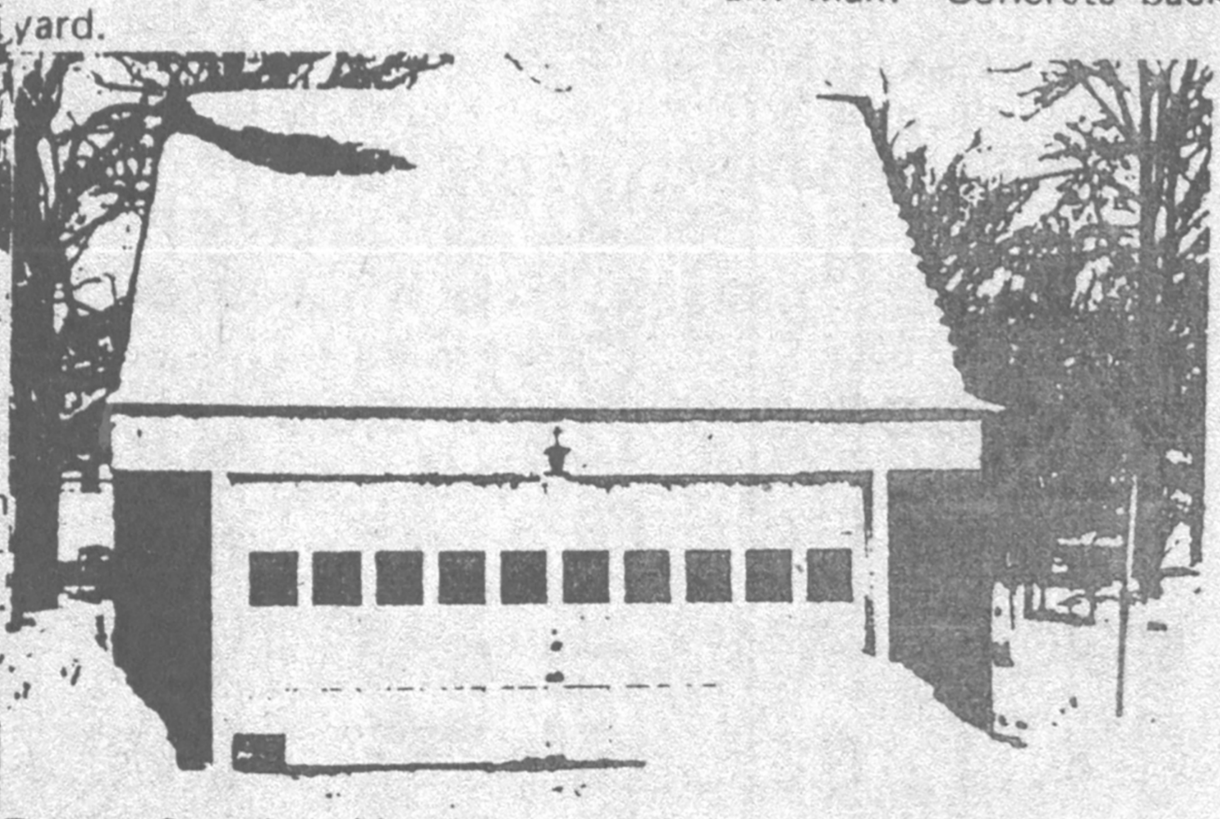


Here are just a few examples of why garage coumunities have become Cleveland's fastest growing lifestyle. Just a fad or the wave of the future? Judge for yourself!



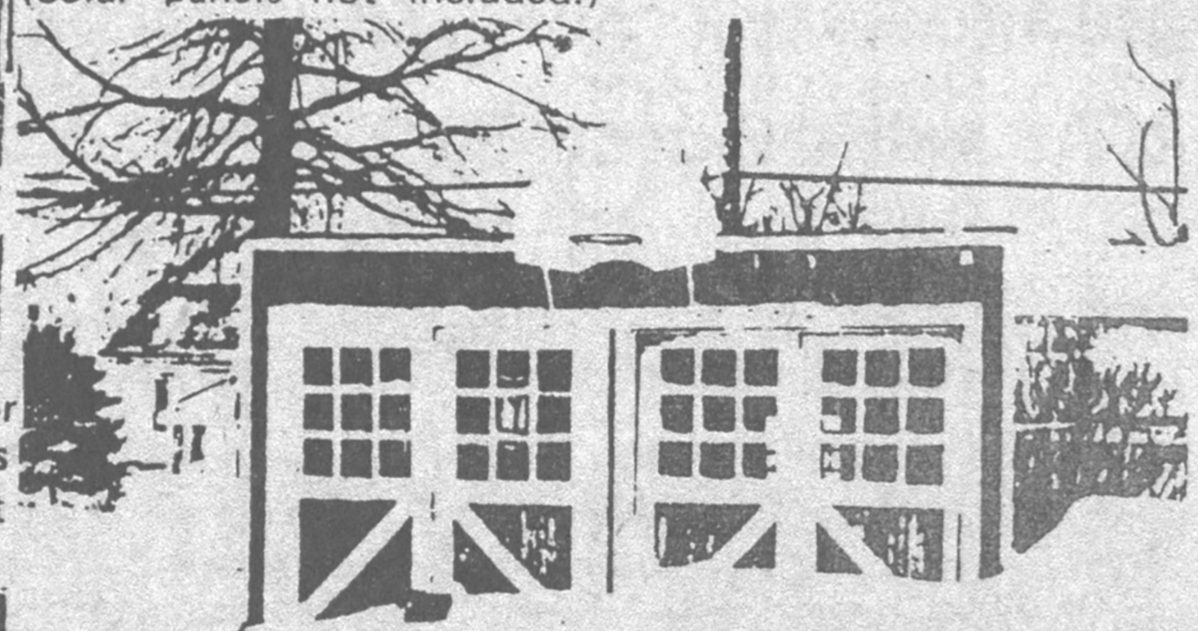


Sleep well tonight in the garage with a mind of its own Enter through the solid state luxury of private his & hers access ways and Forget! It takes care of the rest! Meets all OSHA standards. Never a worry – conveniently located with walking distance of Farrah Park Mall. Concrete back yard.



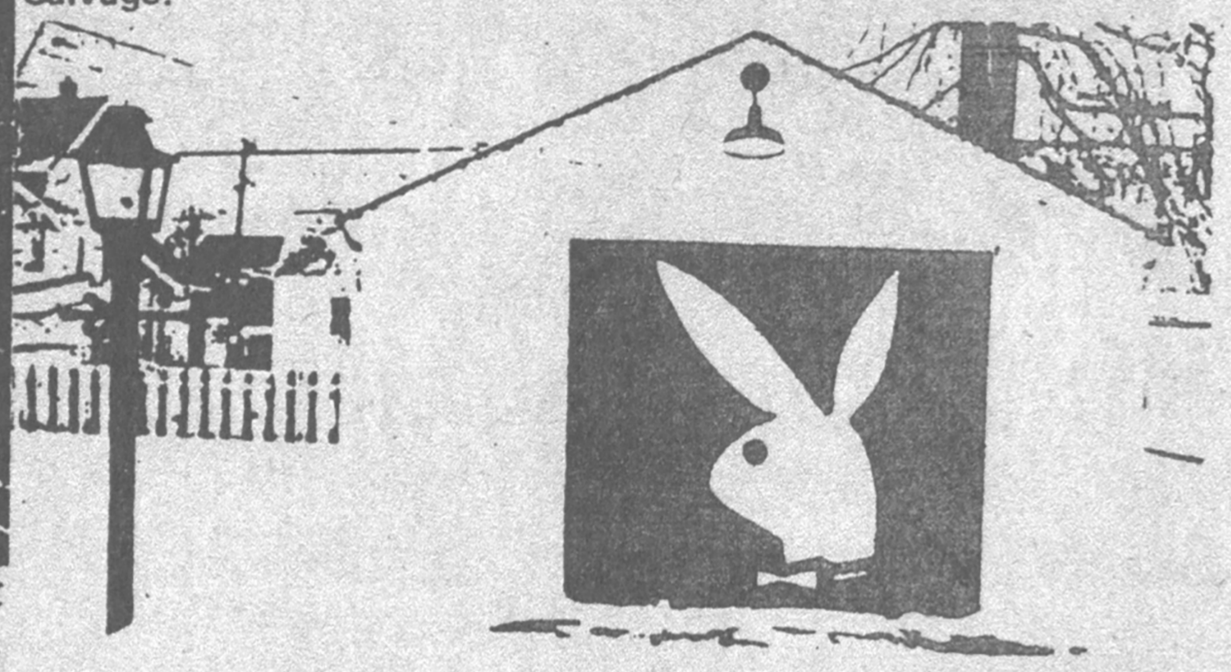
Repeat after me . . . You will take this automatic aluminum & brick beauty! Fully loaded-built to endure. Versatile – touch of a button-converts easily from defense to offense. Perfect for nuclear family. Contact Master Cylinder Realtors, 2525 K-Tel Drive, Mennetonka.

Energy Saver! You won't be left in the dark in this trippple insulated – solar powered design. Many space-age extras in this efficient & economical E.P.A. approved dream unit. (Solar panels not included.)



Spend your down payment? ! ! Present garage wrecked or stolen? Why not lease a used garage? A1 habitation specials like the above available from our "Gallery of Garages" budget lot. Call in today—we'll drive you in tomorrow!

Carpenter's special! Repossessed rustic styling. Good go to work garage. Priced right to sell! Call Johnny's – Garage Salvage.



Safety in numbers! . . . And there's never a lonely moment in exciting & stimulating Dynamo Acres Condo—garagettes. It's the singles choice where you can meet others with similar interests in our laid-back garage massage. We build 'em • what you use 'em for is your business – although our party director is loaded with suggestions. Reply P.O. Box 29000, Clevo.

Don't miss this! EC – Lean but clean colonial. Gas lamp and security light. Sub-suburban east – good school & full city services.

PERE UBU IN EUROPE

EFFICIENT CAPSULIZATION

WED - Arrive London w/ Cle road crew (Pat Ryan + Jim Jones). Meet up w/ UK crew - Andy, Wilf & Bobby.

THU - Practice at Shepperton Studios, next to SPACE 1999 set.

FRI - MANCHESTER. First gig w/ THE POP GROUP who will be supporting act for most of tour. From Bristol, are very young (17-20) and reminiscent of possibly a Beefheart / Ulrhaine combo. Very intense - much interest in them as one of UK's Post-Punk New Music groups. Mr. Radar (Andrew Lauder) + crew show up.

SAT - LIVERPOOL. (w/ Pop Group). Play a club across an alley from what used to be The Cavern but which is now a parking lot. Above entrance to club is a metal sculpture iKon + plaque celebrating the birth + death of The Beatles. Inspiring.

Also see first NUKE TOWER equiped w/ Flash-Away restaurant on top - very tall towers designed to survive nuclear attack and so retain post-appocalyptic communications. Very good idea! Are run by the postal service. We should have [redacted] some. Especially like the burn-off restaurant feature.

SUN - LONDON, Second billed to Graham Parker at The Roundhouse. Count Bishops open. Parker is excellent, Lots of encores. Mr. Radar shows up.

MON - LONDON. 2nd night at The Roundhouse. Lots of badges worn by UK fans. Dozens plastered across a lapel, buttons representing any number of fave groups. Immediate information. Chris Cutler from Henry Cow brings by test pressing of next and to-be-the-last HC LP to be entitled HOPES + FEARS. Band splitting to carry on seperate projex. Last gig to be in Cuba late Summer. LP is excellent. Mr. Radar shows up.

TUE - BIRMINGHAM. Downtown boasts a huge future world, multi-leveled shopping district called The Bull Ring. Is built around, above and below a highway interchange and city streets. Mr. Radar shows.

WED - Semi-leisurely drive past countryside radar implacements

WED - Drive thru countryside to Harwich by way of Cambridge where there's alot of old stuff. Take overnight ferry to Holland.

THU - AMSTERDAM. (w/ Pop Group). Play The Paradiso, 17th century church converted to r n r theatre. A small counter on a landing between floors sells several varieties of hash n' snax. Jones dubs Amsterdam the "Las Vegas of the Old World" - lots of sex shop signs conspicuously written in English.

FRI - BRUSSELS. (w/ Pop Group) Sold out theatre. Great town. Collected detailed information concerning French punk rocker Plastic Bertrand, who is, in actuality, a Belgian and, originally, just the pretty face front for a studio band [redacted] that wrote and recorded "Ca Plan Pour Moi," a 45 available in US on Sire which in Belgium and France is the biggest selling rock record ever, The equivalent of a 5 million seller. Great pop song.

SAT - PARIS. (w/ Pop Group) Ubu Returns. Paris and the two dates at The Marquee are maybe the highlights of the tour. Tiny-car loads of Parisienne kids singing along with "Ca Plan Pour Moi!"

SUN - Drive to Calais, take the ferry to Dover, drive to London. Spot more Nuke Towers.

MORE UBU IN EURO

MON- LONDON. Co-billed with Nico at The Marquee. She appeared solo with harmonium. After job her entourage wants to drag them in a VW van, Litte taking candy from a baby. Mr. Radar shows.

TUE- LONDON. The Marquee. Tonight Nico does an excellent version of "Janitor of Lunacy," wanders slantly around stage between songs; abtruse dialogue. NICO.... about describes it.

Meet Mayo Thompson !!!! Identifies self as an ardent Ubu fan. Mr. Radar introduces.

WED- LONDON. Some Ubus go home, others hang around the day with Mayo wears conservative dark blue suits, short hair. Is one of the invisibles. Has been living in a small rural town in the English mid-lands for about a year. Since the break-up of RED CRAYOLA ('67) and his subsequent solo album ('70), Mayo did a solo 45 and then was living in NYC, working on new language projex with an artist's group called ART AND LANGUAGE. Wrote the music for an album with them that still should be available. Moved to UK with his wife to work in a more receptive atmosphere.

Recently Mayo contacted Mr. Radar who was, ironically enough and un-beknownst, in the process of securing release rights to the Red Crayola and 13th Floor Elevators LPs. So Mayo to be recording for Radar this summer!!! Future Ubu/Mayo projex likely. Immediate rapport established.

THU- Return Cle.

VISUAL. DICKS

and the DICKS

SELF INDULGENCE

EXHIBIT

ART

DO VISUA

SELF
INDULGENCE

KEY TO TR

JOHNNY & THE DICKS
Visual Arts R'n'R Group

Until landing their first gig in an art gallery in Buffalo, NY (**CLE** as yet unplayed) Johnny and the Dicks existed only as a non-band, a name and vehicle through which artist and ex-Electric Eels guitarist Johnny Morton, band founder and leader, was to produce an art album.

But it's turned into more than that. Johnny and the Dicks are a visual art band. They present visual art in a RnR context. "Dicks make visual art accessible" is what it says on the back of "Johnny and the Dicks", their first release. It's a 12" art package made in a limited edition of 250, designed and executed by Johnny himself, and now available at several area record stores.

The following interview took place in John Morton's studio as he split a 9' 2x4 with a small electric hand saw:

CLE: Let's talk about your new album/non-record.
Johnny: No audio material.
CLE: Why did you make it?
J: Because I wanted my band to release an album, and this was the only album we could release. This album was done before the band ever practiced because the whole idea of the Dicks is we don't have to play in order for it to be an idea.
CLE: You mean the album was conceived before the band?
J: When I did this picture first of all I thought about the band and how I could do my pieces. I like to do other stuff. I like to take off my jacket and put it on. But how to do this in front of an audience? Also with my being in the Electric Eels I like RnR, I like the whole genre.

So how to present art in that context? With a band that will do visual art as opposed to songs. To get that drive that the bands have that art doesn't have, and try to combine it, to get art to have that drive. Also to make art accessible to people who haven't seen art, y'know?

There's some things that the Beatles did that were real visual, so I just want to take away the music, the distraction of it, and present the visual material. We're trying to present things visually that the best way to experience is to see it. And the album came out of 'What kind of album would this band have?' It would be an album without a record because there's no audio material.
CLE: I understand that your first single will be a 3 minute 8mm movie (to be released **Summer** 1978).
J: We're going to make movies of our songs performed live because that's one of our instruments - a movie camera. Visual information, this is the information you see with your eyes, (unfortunately blind people lose out on this) is so quick that you can see a whole lot of material in one second that would take hours verbally. Most other information that you get through your senses is written or audio which is very static, linear. The basic difference is with linear information you read or hear one word, then the next, and you put them together in a line, but visual information hits you all at one time, so that all the information you are going to be presented with can be seen at one time.

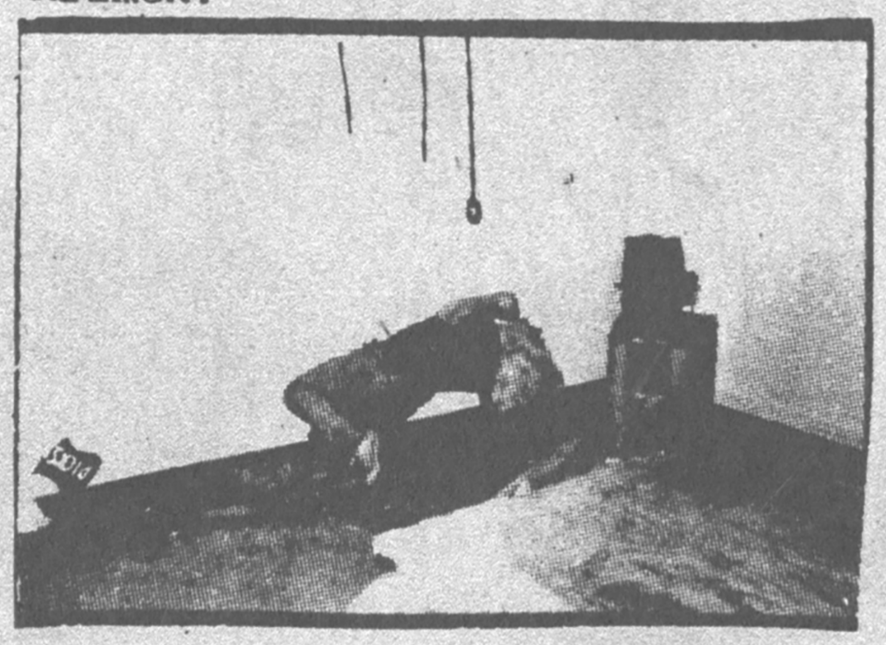
MORE JOHNNY QUOTES

On people who don't want to buy the album:"If they had more of an art familiarity they could consider buying something like an art album."

On the Dicks in relation to Devo: "Devo is coming from a musical background toward visual information.The Dicks are coming from visual information towards Rock. I don't think anyone who is interested in them would be interested if they didn't play songs. That's where their stage presentation falls down is that they're not a totally visual band. That's probably why they made the film."

On RnR as a popular medium: "Art's getting conservative because people are afraid. If we did this in a different way we wouldn't get enough people. I think that some people in a rock audience can appreciate what we're doing. We're trying to get the people that are interested in looking at things."

The Dicks are Michele Zalopony, Karen K Karen Karen, Mike Weldon, and Andy Klimek.



pix: Charles Gilchrist

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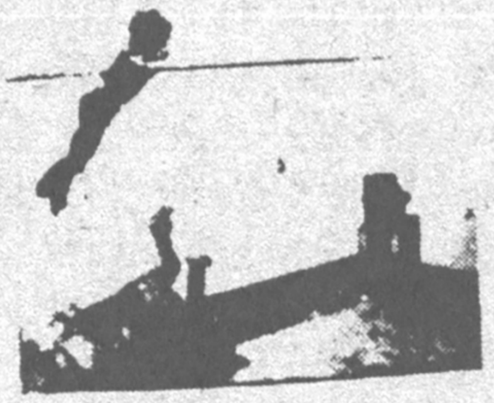
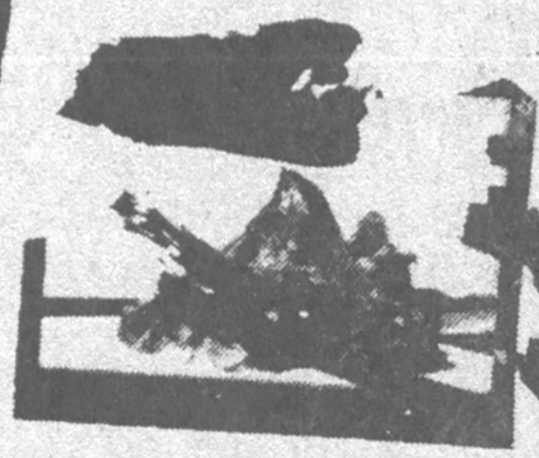
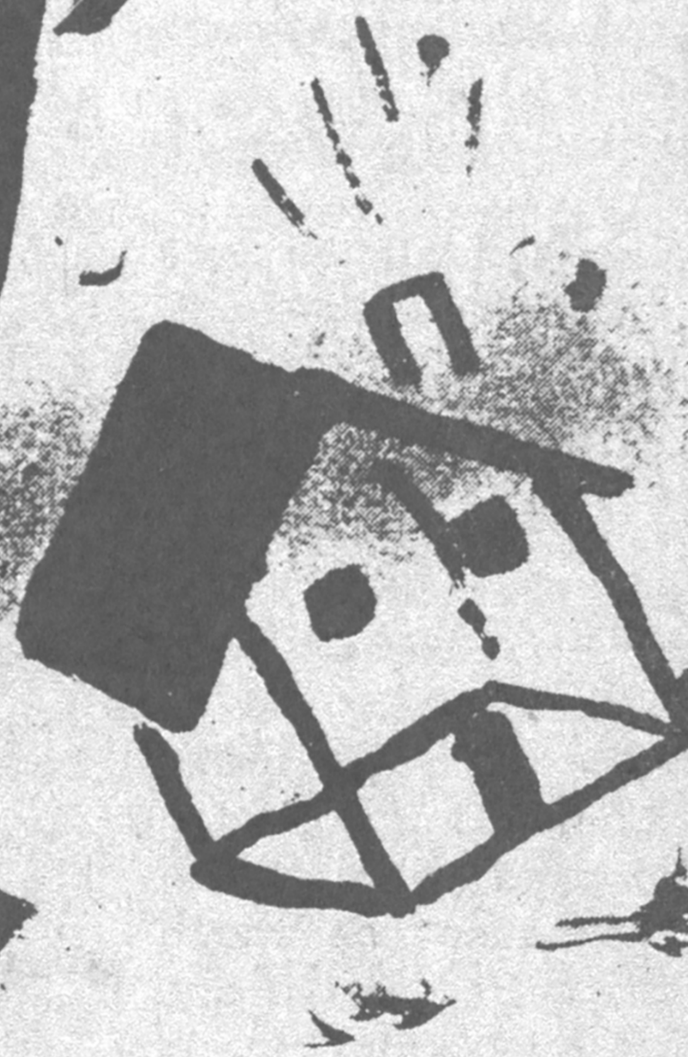






TABLE

CLASSIC CLE BANDS

Brian Kinchy, possibly Cleveland's most interesting musical personality is about to return.

Where he was: In 1969-70 Brian played guitar and theremin and sang in Moses, a popular group including two ex-Choir members, Randy Klawon (lead guitar) and Dennis Carlton (bass). David Alexy was the drummer. Moses played the legendary midwest teenclub circuit located in shopping centers and obscure suburbs throughout Ohio, Michigan, Pennsylvania... They opened for the MC5 (Chagrin Armory) the Stooges (Mentor Hullaballoo) and twice for Alice Cooper (who offered to take Moses tapes to Bizzare/Straight Records). Moses gave out different illustrated programs every time they played, and sometimes they wore masks. A standout song was 'Shock Treatment'. They debuted with Eric Carmen's band, Quick. Quick did copy material, Moses did all originals.

In 1971, Moses became the short-lived Mouse with Jack Springer replacing Dennis. They did'Space Oddity' (Brian had the International David Bowie Society), 'Blackberry Way' (Jack had the Move Society) and the Bonzo's "Urban Spaceman".

In 1973 Milk was formed with David, Dennis, and Al Globekar from Circus (lead guitar). Milk was theatrical, funny, and very entertaining, but got less than they deserved from increasingly apethetic, FM radio trained audiences. They first played at Cyrus Erie with Circus, but found it harder to find jobs with all the teen spots closing, and most of Cleveland's good pop groups giving up or mutating into boring, no-future bar bands.

Milk's show started with a tape of a kindergarten teacher saying how essential milk is, and included 'Rookie of the Year' (by Cleveland Indian Jimmy Pearsal), with Brian throwing baseball cards into the audience, a Tiny Tim medley (sung through a mega-megaphone), the Stones' '2000 Man' and 'Child of the Moon', a great version of Nilsson's 'Jump Into the Fire', and originals including Brian's classic 'Eat and Run'. In contrast to the bands Moses got to play with, Milk got to open for Canned Heat. "The Bear's" fans didn't appreciate a medley of 'Whistle a Happy Tune'/'Getting to Know You', and offered their beer cans in protest. Milk's last job was on the bank of the Cuyahoga behind Pickle Bill's in the Flats.

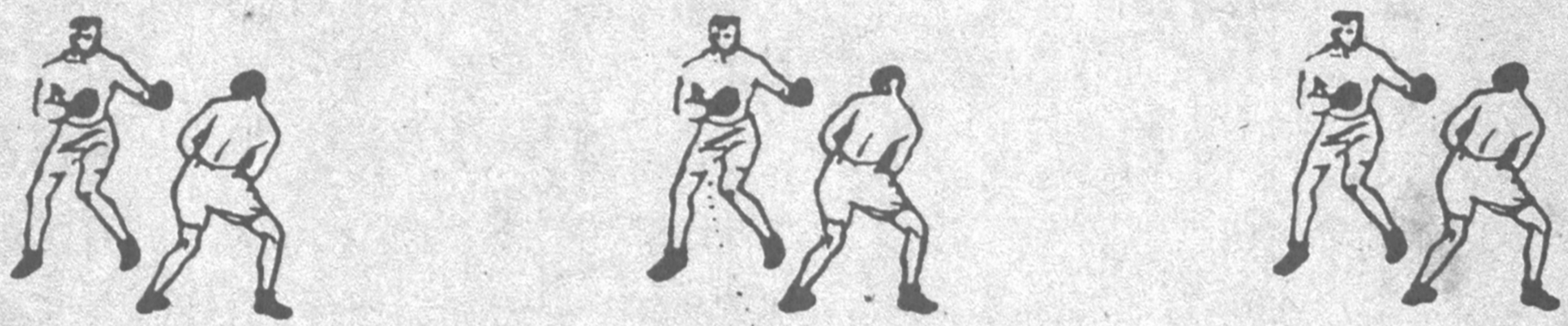
In 1974, Brian devised a solo act - Brian Bulldog. The name is a reference to Kim Fowley (who has a bulldog fetish) who had previously met Brian and encouraged his career. Brian Bulldog would have played guitar and a toy drum kit along with pre-recorded tapes, but never got beyond the planning stage.

Now Brian is rehersing Brian and the Juniors (two of them are 15). He promises new material, no harmonies, and live Juniors in '78. Look out.

MIKE WELDON

Al Globokar, Dennis Carleton, Brian Kinchy, David Alexy.

Mark Mothersbaugh



When viewing divine creation, a parent should seize

THE HELL WITH COFFEE BREAKS,
THESE GUYS WANT SEX BREAKS

23 Devonia

A number of sayings had been scrawled on the Devo clubhouse wall ..it seemed the neighbors were not at all happy with the presenc e of a revolutionary art and culture club in their area. One say ing read, Get your ass out, fag! Another read, Fire to the farmh ouse, you backseat sheet heaters, quit your belly rubbin' in thi s neighborhood! A few others said, Chow, chow chow!! & Stop the magic of the back cat bone and don't tread on my mill & Till dea th do us part & Leave it to Beaver! Did Devo care, hell no! They know what it's like to do 40 in a 50..to fight fire with fire..T hey can handle those bulging taters and be peeling fresh young s puds at the same time between the sheets, if circumstance should

Fig. 356 Looking into the future..CAN U TAKE IT?

call for it. These guys don't know the word quit. They resemble a huge iron dynamo when they get going..They are the real Neo-Na zi-Dada-Korps Task Force, here to save the world. THink they're gonna make it? You can bet they're gonna try! Space-pins got the answer, they'll be passin out fresh pie...or at least so they're motto goes. Their propaganda pamphlets would lead you to believe that they got all the answers..and, well, it's hard to deny! The y represent the most believable viewpoints around. And by now you certainly realize I'm not one to jump off the deep end, so to sp eak.

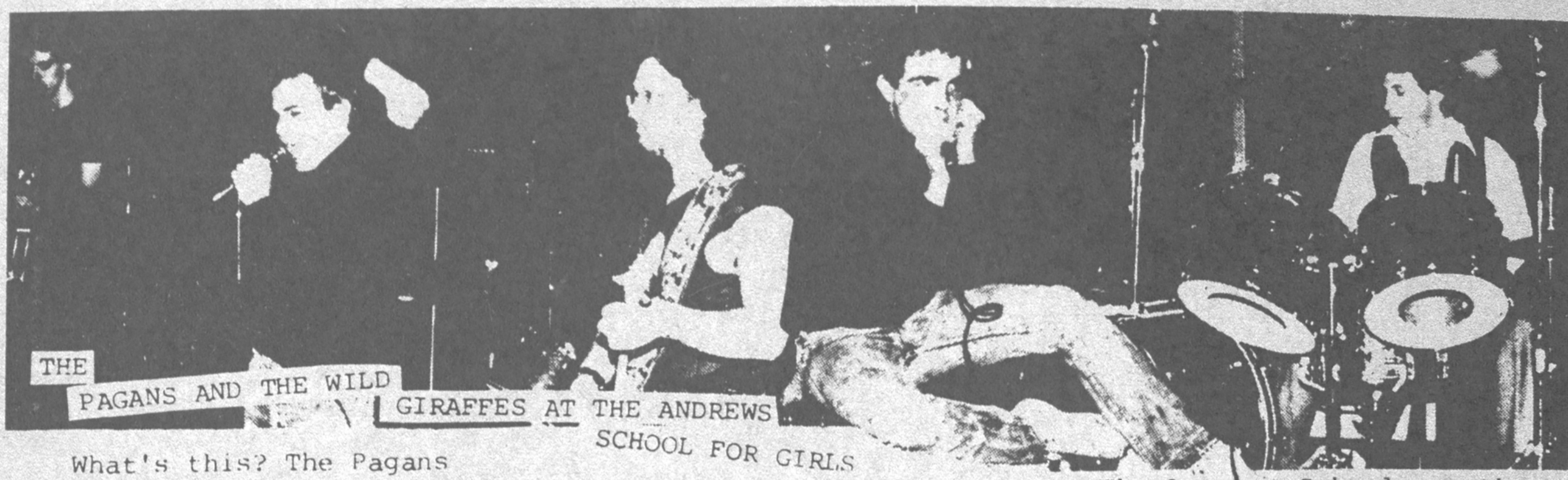
A word about the word, Devo. It's origin is three part. The firs t being d-evolution, or reverse evolution. The theory that thing s don't evolve up, but actually follow all the other laws of nat ural science, mathematics, physics, and history and unwind. The second part is its relationship to the Devonian period of our wo rld's history, in which the fish left the water for land, and on ly the smart ones returned. The third origin is from the early a merican slave negro slang term, d'bo..meaning a hermaphraditic a ndrogenous cybernetic middle class intellectual, who really does know from whence he came.*(* Who is kept from becoming a univers al guru by economic conditions, only.) Since then, the word Devo has come to mean other things to other people, some meanings bei ng far from any of the three aforementioned true origins of the word.

Fig. 154 Big Babies go the distance in wrap-around fat! On some planets, the children are actually la rger than their parents!!

Fig. 155 The tables have turned on this mother..th e kid is driving to some isolated spot out of town where he will crush her like a bug!

EXPOSED

DEAD BOYS NOW DEAD GIRLS; SEX CHANGE OPERATION



THE PAGANS AND THE WILD GIRAFFES AT THE ANDREWS SCHOOL FOR GIRLS

What's this? The Pagans and the Wild Giraffes, two of Neck Reckords hottest acts, playing at the Andrews School For Wayward And Horny Sixteen-Year-Old Wankholes?

Yes, it sounds impossible, but it's true. Due to the fact that no other bands will any longer play with either of the groups, and the fact that they can't get a gig anywhere, and the fact that they haven't any money, and the fact that they can't get any girls who aren't locked up, the guys thought that the gig might be rewarding both monetarily and sexually.

The Pagans opened the show, leading in with SHE'S A CADAVER(AND I GOT TO HAVE HER) and closing with the Nightcrawlers legendary LITTLE BLACK EGG. In between those, they performed what they said will be their new single, WHAT'S THIS SHIT CALLED LOVE b/w ON A STREET WHERE NOBODY LIVES. Conspicuously missing from their set was their first single, SIX AND CHANGE, and their theme song, PAGAN LOVE.

Showing much more direction at Andrews than can be remembered from their summer gigs at the Looking Glass and the Pirate's Cove, the Pagans were very loud and tight, and their whole set lasted 20 minutes.

Also since those summer gigs, the Pagan line up has undergone a change or two. The original lineup of Binky What (guitar), Bango Car(drums), Hugh Marvy-Trendy(bass) and Mick Styles (vocals) was changed in September, when Binky quit as a result of psychological problems brought on by the heavy use of drugs. Having already made the deal to cut SIX AND CHANGE, the Pagans enlisted the help of Robert Conn, a friend, to sing lead on the single while Mick Styles played guitar.

This is all pretty confusing, but immediately after cutting the single, Conn left the group to pursue a solo career in aluminum siding. Binky got out of the hospital and rejoined, but had sold his guitar to buy drugs. Brian Medals, a session man working out of the White Noise studios, where SIX AND CHANGE had been recorded, was then let into the band because he had two guitars.

So there you have it. Binky, Bango, Brian, Hugh, and Mick is how it stands today. Or at least at this writing.

The An[illegible] School was the first gig they've played since they started a riot at the Looking Glass in August. They were all right.

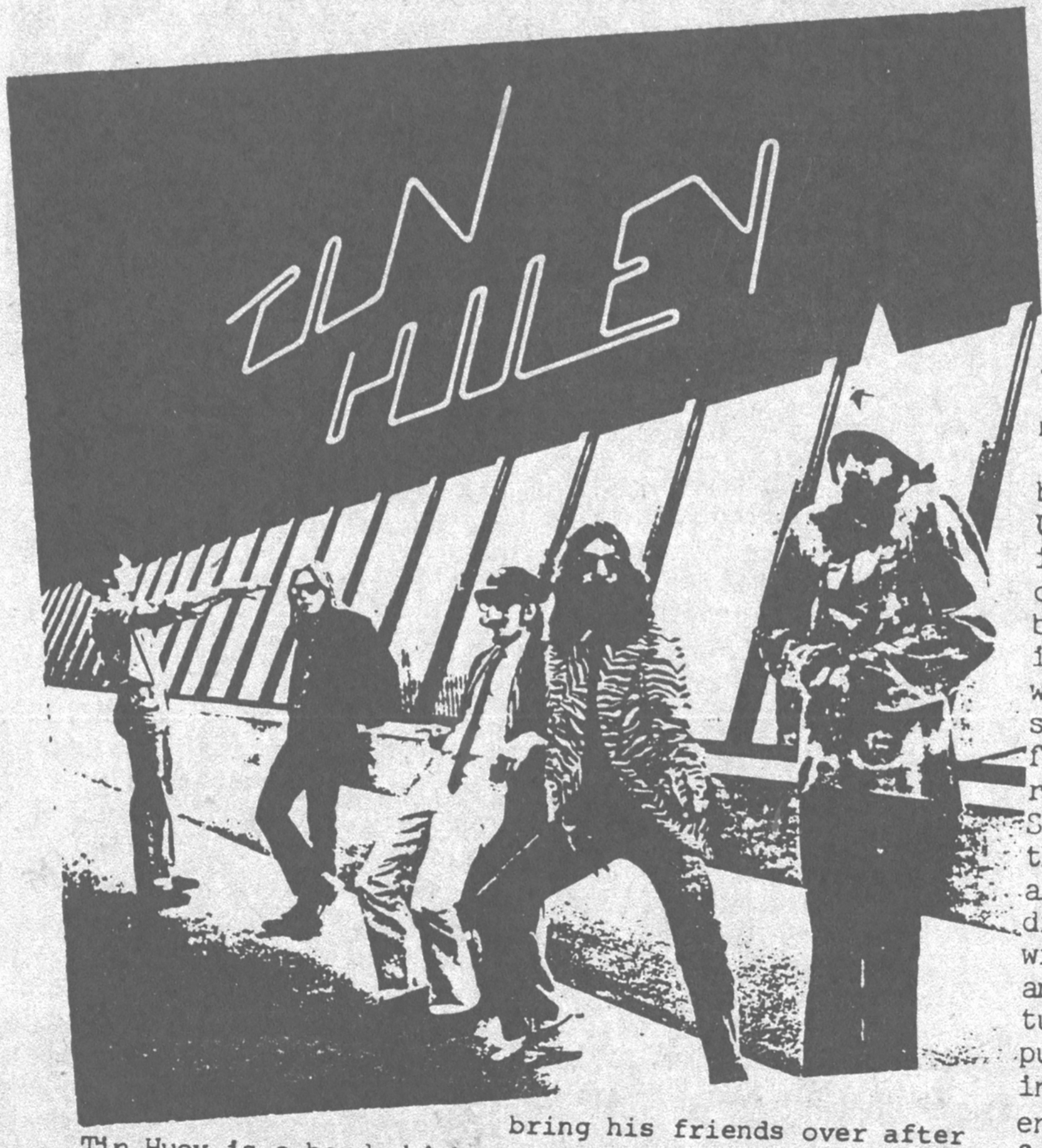
The Wild Giraffes were formed in late 1976 for the purpose, as lead singer Chris King so neatly puts it, of "cashing in on this New Wave thing". Their first single, NEW ERA b/w DREAMS DON'T LAST, was very big, as underground singles by local bands go, selling 1,000 copies in a little over two months and getting a tremendous airplay on a certain local radio station that will remain unnamed.

They don't like DREAMS DON'T LAST, and they refused to do it at Andrews, despite numerous requests. They did do their classic versions of WIPE OUT and SLOW DOWN, as well as a new original called DISCO SUCKS.

Lead guitarist Edgar Reynolds was in top form, as was drummer Al McGinty. King, probably the most stoic lead singer to come down the tubes since Jim Morrison, is possessor of one of the finest rock voices extant, and it is used perfectly by Reynold's penned songs.

The Giraffes were excellent, and one can only wonder why we don't see more of them. It was a good show and the Andrews crowd seemed to enjoy it. They asked both groups back, did much poloroid click-clicking, and even asked for a few autographs. And it served further to point out that a larger market exists for underground music than is currently being explored by many of the groups involved.

MICHAEL HUDSON



Tin Huey is a band which is changing rapidly; so much so that my original CLE article, written in November 1977, became outdated before the issue went to press. They were once perhaps the most obscure of Cleveland-Akron area bands. Tin Huey almost never played out, and when they did, they were loud, shaky, more concerned with each other than with reaching an audience, The band was not, though, performance-oriented; in fact, it was in some respects misleading to call them a band. They were, rather, good friends who'd known each other forever, who all liked the same music, and who thought it was more fun to play it together than just to listen to it.

In my original article I wrote this concerning the origins of the band:

In 1967 in Akron, there was a judge who had two sons. The older one had a band that used to practice at his home, and the younger one, Mark, would bring his friends over after school to experiment on their instruments. It was alright with Judge Price. He was used to the noise, and, as Harvey Gold says, he couldn't smell very well either.

Still later, Mark Price, Stuart LeMans and Michael Aylward formed a band called 'Rags', joined shortly by Harvey Gold. Mark would set up laying his speakers face down on the floor and turning up all the way. It sometimes became a little hard for the other members of the band to tell what he was playing. Occasionally it was a different song from the rest of the band.

Rags broke up fairly quickly, and Stuart, Michael, and Harvey formed an acoustic group which Mark joined in 1973, devoted to 'early Marc Bolan and smoking hash'. Then Michael went on vacation, and the rest of the band decided to turn Tin Huey into an electrical band and make lots of money quick.

Harvey Gold's wife once said she expected they would end up, twenty years from now, playing cards together once a week and listening to old tapes. Not that they exactly wanted that for a future; but there was no audience, no hope of success. It was best to concentrate on the satisfaction you got from playing with your friends; it helped keep bitterness to a minimum.

Tin Huey is no longer that band. The addition of Ralph Carney on sax, plus the growing musical abilities of the other members, meant that the band could move away from playing merely loud, unstructured wall-of-sound. As Harvey Gold said, the band had always preferred the jazz-influenced art-rock of Robert Wyatt and the Soft Machine; only now could they begin to play it. Musically, the songs are highly dissonant and highly formal with emphasis on precision and elaborate harmonic structures. The beat is rather a pulse which the other band instruments surround with an envelope of sound; time is felt rather than clearly marked. The songs grow by addition and variation of elements rather than changing from verse to chorus to break. Layer upon layer is added, and the interrelation of the layers changes. It is very much a polyphonic music; all layers of the music have equal value and all can be attended to.

Now, also, for the first time, they have begun playing that music well live. In part this is due to the influence of Chris Butler, ex-Numbers Band bass player, who joined Tin Huey on guitar and occasional bass late this winter. Following his joining the band, Huey went into a two-month retirement: in part to record their 45, "Breakfast with the Hueys"; in part to develop the live set. They were successful in this. I heard the band April Fool's Day, renamed for the occasion "National Tin Huey Day", at JB's in Kent. With help on

backup vocals from Debbie Smith and Sue Schmidt of Chi Pig, they presented a tight, exciting live set that was able to reach and move their audience. Huey had made the transition from playing music only for each other, to playing it for an audience, a group of strangers who know of you only what you give them on stage.

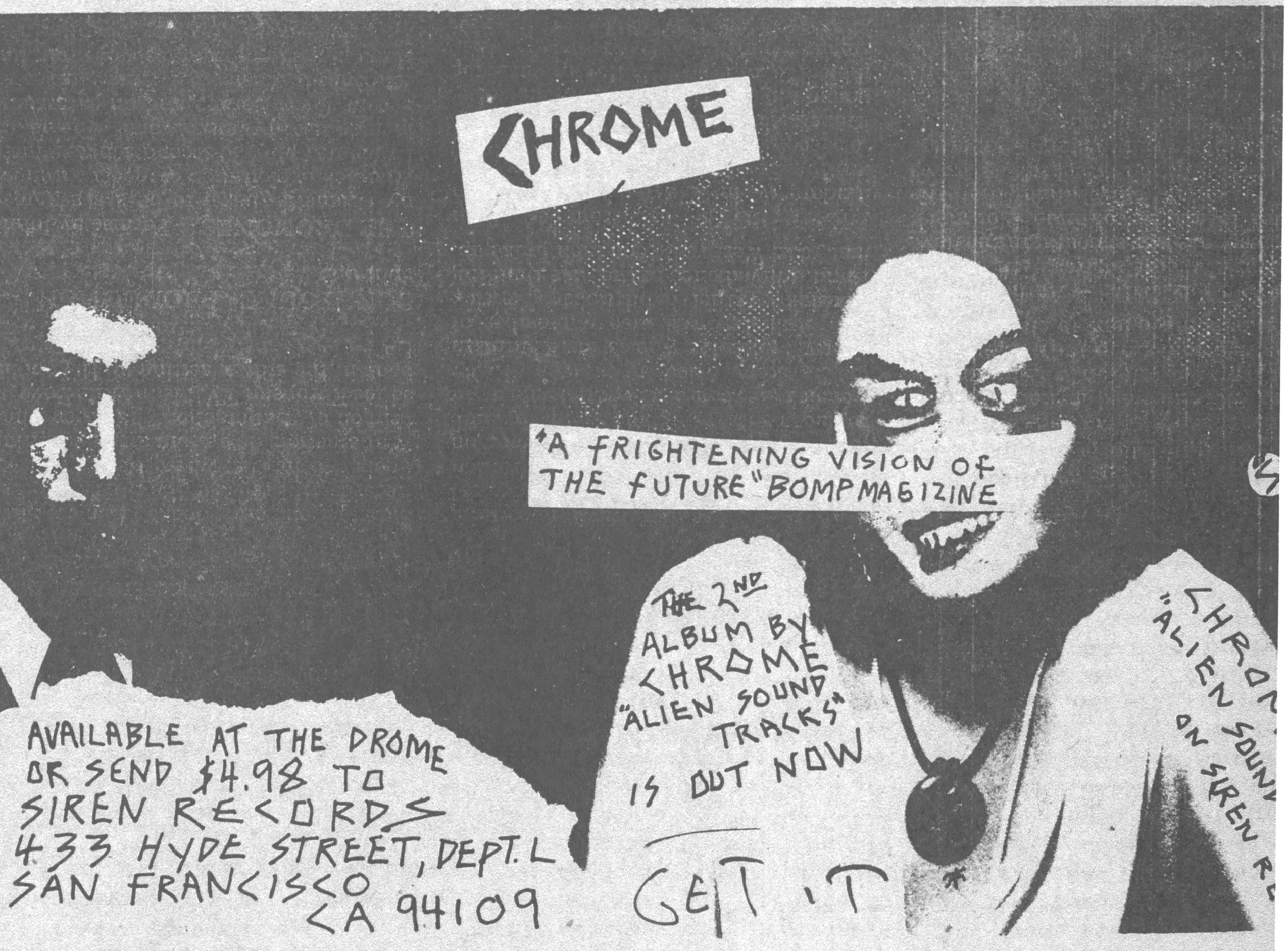
Their recordings to date show, however, that the transition is not quite finished. While Tin Huey can reach the listener live, both the "Puppet Wipes" EP and "Breakfast With the Hueys" seem to distance the listener from the band. Perhaps this is due to the character of the lyrics, which are weird, funny, and surreal, but which seem designed to evade making any sort of emotional statement or commitment. At times the lyrics seem merely clever, something which the music never is, and the deliberately bizarre vocals underline this. In any case, Tin Huey's lyrical weirdness is never grim or repellent, as Devo's sometimes can be. Like Stan Freeberg or the early Mad writers, they are an open, friendly, somehow innocent bunch of sickies. And both records are worth owning for the well-played, leaping-grasshopper dissonances of the music.

Two other records exist by members of Tin Huey: Chris Butler's Waitresses 45, done before he joined the band, and Harvey Gold's "Experiments". The Waitresses have their partisans, but I am not one. While Tin Huey's lyrics are saved by the amiability of their weirdness, Butler's are merely weird, and mere weirdness is not enough. "Experiments" is seriously flawed. Side One, a cover of John Cale's "I Keep a Close Watch", is not recommended for the vocal, though some of the music is interesting. Side Two, "Armadillo", is recommended, if only for the clearest statement of Tin Huey's problem to date:

"Billy, get off the toilet/
"Be a singer".

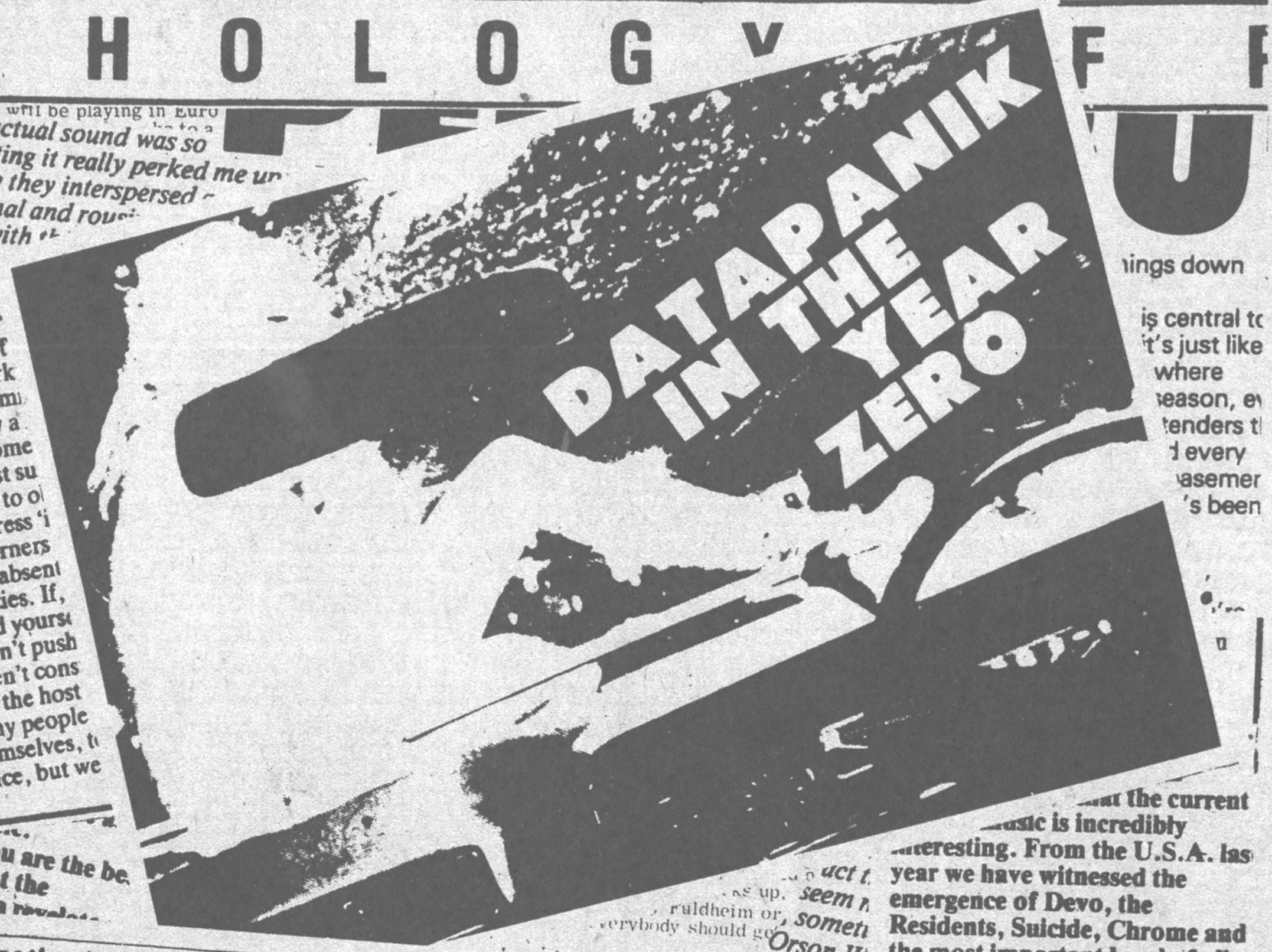
That is an important transition to make; because, of course, for the first tim the audience is there. The media attention which has be focused on the Cleveland-Akron area in the past year has not failed to notice Tin Huey; and, though no commitments have been made, the band and Warner Borthers hav talked. It is now possible f a band like Tin Huey to achi at least a modest success. T do so, the band must, under Butler's and Gold's prodding develop into the kind of ban that wants to be, and can be successful. It can be a pain process; but Tin Huey knows that it must be done now. Hopefully, in the process, t will not lose the special innocence that, while it has been in a way responsible fo their failures, has also bee responsible for their appeal. As the Hueys continu to move out of their Akron basement, they will be a ban worth watching.

CHARLOTTE PRESSLE



MODERN

PSYCHOLOGY FOR THE FUTURE



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...we will be playing in Euro...

The actual sound was so stimulating it really perked me up. The way they interspersed ~ traditional and rous... climax with ... antipho... wailings, Paraguay, something because if it's a mark

I'm remi... made by a ... spent some ... East last su... moved to o... to express 'i... Westerners ... often absent ... societies. If, ... found yours... weren't push... weren't cons... that the host ... many people ... themselves, t... space, but we

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...uct t... ...s up, *seem ...* ...ruldheim or, *someti...* ...erybody should go *Orson W...*

...at the current ...usic is incredibly ...teresting. From the U.S.A. last year we have witnessed the emergence of Devo, the Residents, Suicide, Chrome and the most important band of all, Dare Ubu. In England the ...ble bands might be easil... ...l as being, Wire, the Po... ...oft Boys and even the ...ands that surround the ... Scotland. Lumping *I haven't heard a white ...ther than Talking Heads ...ffected me in quite the ...ay — boundary stretchin... ...ot about four interesting ...s or harmonies in ...t scales going on at once. ...been visually structure — simply by hav... as ...hold set up ...ound their ho... ...nt ...melody line, ...simple or repetitive ...over — it's the ...tion of th...*

"We work on attitude," says ...avenstein, "preparing ...urselves mentally. Each of us ...as our own sonic ...nterpretation of an idea. We ...ry to whittle things down, to ...et to the essence. It's like Oriental paintings, like going ...ut into the woods and drawing squirrels until you can draw the essence of a squirrel in one single line. I've always been into music more on a

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'And another lot of young people will appear, and consider us completely outdated, and they will write ballads to express their loathing of us, and there is no reason why this should ever end.' Alfred Jarry.

POST CARD

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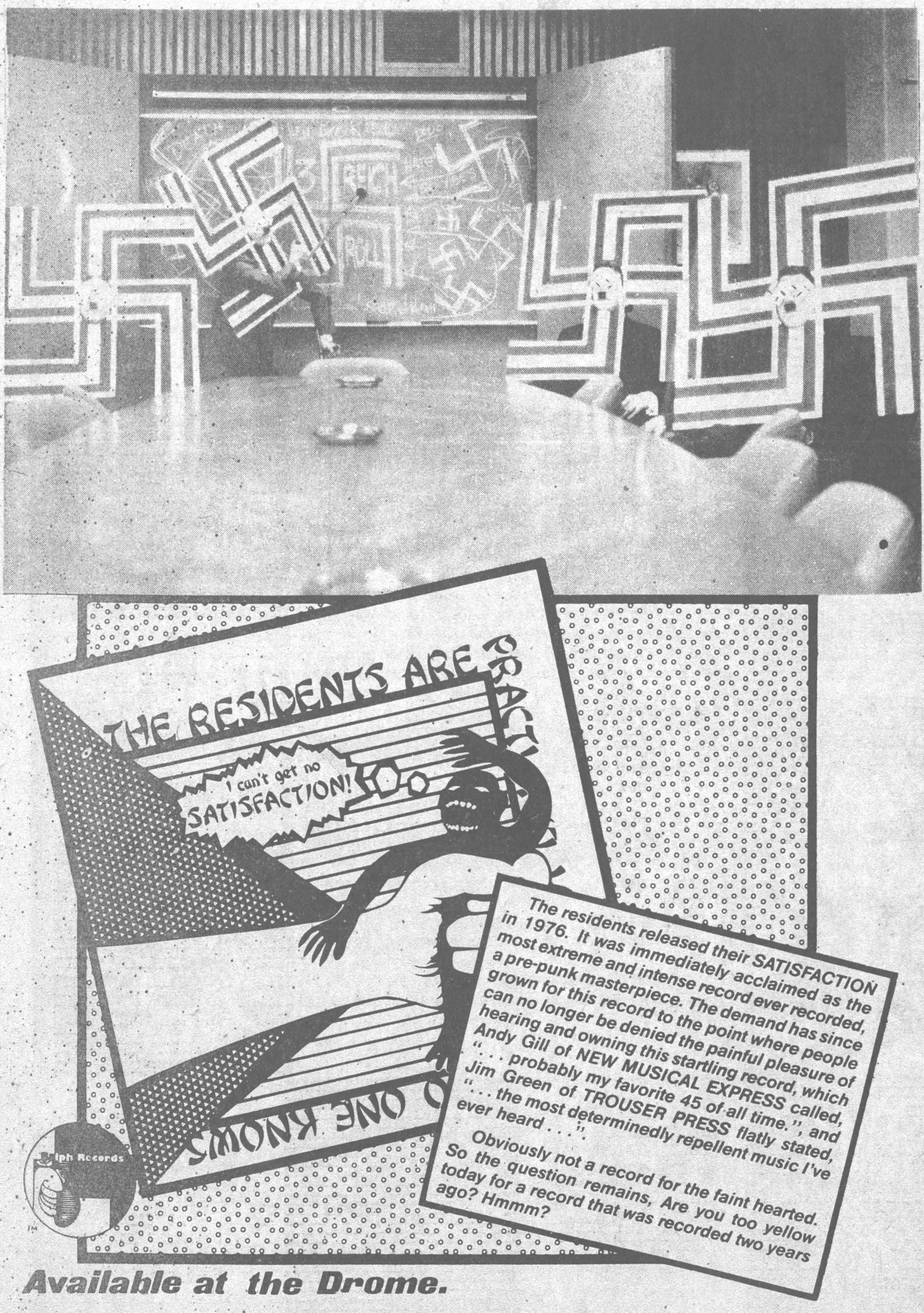
first ...

CLE: What do you think of the publicity Cleveland has been getting recently?
DT: What do you mean what do I think abou it? Listen, we've been working on this for years!

skyline here (in London), you never see the city versus ... world. But in Cleveland it is, the city versus the world

DATAPANIK IN THE YEAR ZERO


THE RESIDENTS ARE BACK!
I can't get no SATISFACTION!
THE RESIDENTS HAVE NO ONE KNOWS
Ralph Records
The residents released their SATISFACTION in 1976. It was immediately acclaimed as the most extreme and intense record ever recorded, a pre-punk masterpiece. The demand has since grown for this record to the point where people can no longer be denied the painful pleasure of hearing and owning this startling record, which Andy Gill of NEW MUSICAL EXPRESS called, "... probably my favorite 45 of all time.", and Jim Green of TROUSER PRESS flatly stated, "... the most determinedly repellent music I've ever heard ...".
Obviously not a record for the faint hearted. So the question remains, Are you too yellow today for a record that was recorded two years ago? Hmmm?
Available at the Drome.

ROKY ERICKSON

An interview by Gregg Turner

Gregg: Tell us something about the Elevators, like what do you remember most about them?
Roky: I just remember they're pretty screwy.
G: What is your favorite Elevator's song?
R: You're Gonna Miss Me. (Note: this will henceforth be abbreviated YGMM)
G: What's YGMM about?
R: It's about the curse of the demon.
G: Uh-huh. And how is it about the curse of the demon, Roky?
R: Skinnyman comes out of his house and gets in his car, and the monster demon stabs him to death. Fatman runs after the paper and runs off the track to get the paper and uh, the fatman dies and they find him on the track and they say "what hit him?" and they say "a train hit him."
G: And where does the line "You're gonna miss me", what does that have to do with the demon? The line, the chorus YGMM, how does that tie in with the concept of the demon?
R: The demon? There's two YGMM's. There's one YGMM, and then there's another YGMM.
G: What's the first one about?
R: About the skinnyman coming out of his house.
G: And the second one?
R: The second one? The fatman runs down the track and the monster stabs him to death, gets on the electric table and throws him on the track.

G: You once told me YGMM is about "You're gonna miss the Martian E" Does that still hold?
R: Yeah, I hope so.
G: How does that tie in with the demon?
R: Well, when I woke up they were still out there.
G: Uh-huh. Who's still out there?
R: The Martians. You heard about the boy with the green hair, when he woke up he looked out the window, and the dream he had dreamed, it was really true.
G: I see. And where do the Martians come in?
R: Well, Martians are aliens and certain aliens are other aliens. You heard of one movie that they had released for a long time, IT CAME FROM OUTER SPACE? That's really a strange movie.
G: What was that about?
R: Oh, let's see. Gracious. It was about these people, you'd be talking to them and all of a sudden they'd turn to the left. You realize they're from outer space.
G: Right. Well the whole thing is, haven't you written a lot of songs about aliens and gremlins?
R: Yeah, right.
G: What are some of your favorite songs about that?
R: Aliens and gremlins?
G: Yeah, what are they called, what are they about? Your new songs? Like Bloody Hammer. Isn't that one of them?
R: Aliens and gremlins...
G: Yeah.
R: (long pause) Aliens and gremlins...(pause) Gremlins? Gremlins used to fly in WWII, WWIII, WWI. They'd ride out on the plane wing.
G: Whose side were they on? Ours?
R: Some of them were, some of them weren't.
G: Uh-huh. I see. When you were with the Elevators, did you have any other favorite songs?
R: Not really, the only one I liked was YGMM.
G: How many songs have you written totally?
R: Up to now? Oh gracious... I'm trying to think.
G: Have you written a lot of songs?
R: About 350.
G: And a lot of them, they're really different, each one?
R: Pretty different.
G: What are the kinds of topics you deal with in each of these songs, different ones?
R: They're mostly about the benefits for Dr. K, Mr. K.
G: What's that about?
Mr. K is the fatman that dies at the end of the movie. See, Mr. K is a sorcerer. And the last person to hold the piece of paper dies. So Mr.K has it last and it flies out of his hand and starts floating down the track and he starts running after it. And Dana Andrews is running after him. And the monster comes out of the clouds, the demon does, comes out of the clouds and starts stabbing, uh, Mr. K is dead and he falls on the track. Mr. K is supposed to be the guy who can conjure up the demon.
G: Uh-huh. And what song is this about?
R: YGMM.
G: I see. How about some new songs. Burmuda's been a really popular hit that you put out on Rhino Records that's been selling really well. What's Bermuda about?
R: Bermuda's a real strange one. Bermuda is mostly, Bermuda takes place in the 8th wonder of the world, the Bermuda Triangle, and Bermuda's mostly a little record you can play, just makes a statement that nothing's happening out there, that it was just a hoax.
G: I see, so when the song's saying "It's just an innocent devil's triangle/ it dares you to come there, that's it's angle", it's saying the whole thing really isn't happening.
R: Right.
G: How about The Interpreter?
R: "The interpreter, where is he now" is a song that took me 6 years to write, and it's a pretty difficult song."The interpreter, where is he now". I still haven't figured it out.
G: Are there parts of it that mean something in particular?
R: It's just a pretty hard song, the Interpreter is, you know, it's pretty screwy, isn't it.
G: Yeah, it's pretty strange. How about Bloody Hammer?
R: Bloody Hammer is a screw capitalism song about college kids banging hammers on top of the roof.
G: Why are they doing that?
R: Why do they do that? Well because their eyes roll back to the back of their head and they hammer the floor with them, with their eyes white.
G: But why are they in the attic in the lst place?
R: They were up there to see what happenned to the other guy.
G: Was this some sort of initiation or something?
R: Yes, there was an initiation. They went up there and they found them with hammers and it turned them into bloody maniacs with hammers up there on the stairs.
G: In the song Bloody Hammer you mention Dr. Ochain. Who is Dr. Ochain?
R: Dr. Ochain is Boris Karloff in a link in the chain of, the chain Frankenstein carried played by Boris Karloff.
G: I see. What are some of the new songs you've been writing.
R: Oh, let's see, gracious goodness alive. New songs I've written I guess, uh, oh let me see. What's one of the new songs I've written? I Walked With the Zombie.
G: What's that about?
R: Did you see the movie I Walked With the Zombie? They made that movie so that I'd write a song about it.
G: I see, they wanted you to write a song from the movie they made.
R: Right.
G: You've written a few books of poetry that haven't been published. What are a few of them, what are they called?
R: Let me see...

G: Isn't there one called I, The Devil Child's Mind? What's that about?
R:Gracious goodness alive. I, The Devil Child's Mind is just a, it's a book. It's a scary book cuz once you see it, you gotta go insane. But I The Devil Child's Mind is a good book.
G: How about the one you told me about called the Wolfcronomicron?
R: It's something I wrote after the Necronomicron.
G: Right. What's the Wolfcronomicron about?
R: It's about, oh, let's see, the Wolfcronomicron is actually about, is about, uh, I don't know. It's about this guy that's a wolf. This man is a wolf and he's a demon and he keeps hearing people talking about him but, and he keeps saying "Mr. Wolf, you don't think I'd let that happen to you" and he says he's gonna dive into it. He is screwy, isn't he?
G: Yeah. Yeah, where does the crow come in in the Wolfcronomicron?
R: Some people would think there would be a crow in the Necronomicron.
G: Uh-huh. So it's just there.
R: Right.
G: Have you written any political songs?
R:Yes, I have written some political songs. I wrote Hail The Party.
G: Didn't you write one about President Ford, too?
R: Uh, I wanted to design a building for him called the Ford Building, but I don't think the kids will let me get away with it.
G: Probably not.
R: Cuz they really wanted me to build the children's bible, bible means building.
G: What is Bleibalien about?
R: Bleibalien is actually... gracious. Bleibalien... Bleib see, is in the bible, they always tell stories that the devil was once an angel, but he never was, he always is. He could be an angel but he is the devil and he has to be good and evil, and evil when he is the devil, and the Bleibalien is the devil, and this alien is kinda like, oh gracious, it's a, it's a safety guard, the alien part of it is like a, you know, I'm the most nervous man alive I ever met, then I'd worry about the alien part. It's really strange, you know.
G: Roky, I've noticed that a lot of your songs that you've written lately with your new band have to do with aliens or gremlins or martians in some way.
R: King Kong?
G; What's the one about King Kong?
R:Oh, King Kong is like, what can I say? King Kong was up on the Empire State Building, he was at the castle, now he's here.
G: Where is he?
R: King Kong is like Mighty Joe Young, but, you know...
G: You once told me you saw yourself as one particular gremlin. What is that?
R: I guess it would probably be the president.
G: You're the president of the gremlin's fan club, is that it?
R: Yes.
G: Didn't you once tell me you were Hazen devil?
R: You're the only person who knows his name is Hazen. A lot of people call him Hades.
G: I see. How did that begin, how were you aware of that?
R: There was a devil who used to say he used to torture Mr. Hazen but he never did. Gremlins are real hard to figure out.
G: When did you first become interested in the concept of gremlins and aliens?
R: I've been interested in gremlins ever since I was a small child. Gremlins have always taken care of me all of my life. Mainly there would always be one behind the door of my bedroom, and I would tell my mother there was a gremlin, demon, grandfather child behind my door and would she ask him to leave, and later on he told me he was my friend, grandfather child.
G: And this person was...
R: It was kinda like "Now I lay me down to sleep". Yeah, those shodows behind the door are really strange.
G: What do you think about President Carter?
R: I think I have a bigger head than he does.I like him alot, but I'm real, uh, President Carter? I think he is real screwy, isn't he?
G: What would you do if you were president of the United States, what would you do?
R: I'd be too nervous to even be around President Carter.
G: But assuming we could get rid of President Carter, and make Roky president, what's the first thing you'd do as president?
R: First thing I'd do? I guess smoke a cigarette.
G: And them after that?
R: I'd shoot the czar. I don't see anything else to do do you?
G: No, not really.
R: I wouldn't tell any stories about it, though. I think he is screwy, though, isn't he? He is screwy, isn't he?
G: What do you think about your new band?
R: What's that, I'm trying to think.
G: Well, Duane and Bill and all those guys. Are you really confident that your band is gonna fit in with the new wave movement?
R: I think he is pretty screwy now, isn't he?
G: Yeah. Well Roky, are you aware of Punk rock, have you heard about punk rock?
R: Punk rock? No, I haven't.
G: Have you heard of something called new wave?
R: I knew it came from beneath the seas, but I haven't seen any new waves.
G: No, there's a movement in rock n roll called new wave.
R: Christ, I am screwy, aren't I?
G: No, you're not screwy.
R: Let me hear you one more time.
G: It's called new wave.
R: Gracious, I can't think. I never did say it. Jaws is probably who wrote that book, or the guy who caught him, the old man and the sea.

2

CAPTAIN CURLEX

AND

DOPE

!

6

999

PLAY HERE

7

法國設立海拔此千尺

19

三十年

3

JA8021

JAPAN AIR LINES

JAL

SAKURA

5

COMMUNISM is the shortest route from the cradle to the grave. —Anon

...ested in the possibilities of color television except ...s still trying to prove that black is white. —Ben Hecht

...T HAS FINALLY been determined what is meant by the ... ...ickle on the Russian flag. The sickle is to reap 'em down ... ...ammer is to keep 'em that way.

9

ALL COMPONENTS CODIFIED

GOD INF IMPER*DEVEL FANATICAL
CULT FOLLOWING*READ SCOPIC
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direct from NUCLEAR LOUNGE SHINJIKU

NANJI BOYS

CHANNEL: (2)
REPRESENT CAPT LAZLO C. CORTEX WITHIN CONTEXT ### WITH DOP-DOP ASSISTING (SYNAPTIC COURRIER ?!* PULSE VARIED)
REFER TO LETTER

CHANNEL: (6)
BEINGS FROM MANY LOCII SHARE CULTURES, SPINAL CORRUPTION. COUNCIL SUPPORTIVE. THE EQUATION IS SIMPLE: SPEND PLAY MONEY= EAT IMPORTED CHEESE.

CHANNEL: (7)
THE BAND IS THE NANJI BOYS FROM SHINJIKU; IN REALITY THE MUSIC IS THE EARTH DEBUT OF 13 AND 14 TONE TRANSMISSIONS DIRECTED BY THE COUNCIL. THE AUDIENCE EXPERIENCES A PLEASURABLE FORM OF SENSOR FLATTENING / IS UNAWARE OF EXTENDED DIMENSION. NANJI BOYS ASK TONAL QUESTION,"WAS THERE A SOLDIER LAO?" AND "IF SO, WHEN PROGRAMMED?" NANJI BOYS MARGINALLY AWARE OF EXTENDED DIMENSION.

CHANNEL: (5)
TWO STARSTRUCK RUSSIAN COMMEDIANS HATE THEIR DULL JOBS WITH SOVIET EGG BOARD / WANT TO DEFECT TO SOMEONE, ANYONE WHO'LL HAVE THEM. AUDIENCE ENTERTAINED, EXPERIENCES FEAR, SENSES DANGER ON STIM-SUBLIM CHANNELS 5 AND 9."VLAD AND ROSCO" ARE HOLOGRAMS PERFECTED BY COUNCIL YEARS IN ADVANCE OF EARTH RESEARCH. ALL POSSIBLE MEDDLING KGB, CIA AGENTS REMOVED TO "MEMORY CAMP" LIKE ONE SHOWN ON CHANNEL: 9

CHANNEL: (9)
AN ADMONISHMENT TO MAKE ADEQUATE PREPS BEFORE DEPARTURE REFER TO LETTER
SHOWN IS A MODERN HOSTEL FOR VICTIMS OF "SHIFT IN TRANS MOVEMENT. THESE HALFWAY HOUSES WERE DEVELOPED BY THE COUNCIL TO REPROGRAM CHRONIC TRANS-ERS WHO CAN NO LONGER RETAIN INFORMATION OF ANY KIND FROM ANY SOURCE. THE SHIFT VICTIMS SHOWN HERE ARE LED TO BELIEVE THEY'RE IN PRISON, ARE ACTUALLY ALLOWED TO DETERMINE THEIR OWN SENTENCE IF THEY CAN CORRECTLY REMEMBER THEIR CRIME.

SCHEDULE
[illegible]

Dear Mr. _____

After careful consideration ensuing our _____ meeting(s), the council has decided to bribe you. Enclosed you will find a sum agreeable; it should help when the time comes to decide ON SUBMISSIONS FOR CLE/ refresh your memory. This little gift from a group of average, earth humans (let's just call them that for now) whose identity I will not bring into focus yet, should make things much easier for a TALENTED ARTIST like yourself.

I'm sure you have friends that mean much to you, talented friends whose work is consistent, daring, artistically pure, true to their own vision. But my dear MR. ELLIS, do any of these so-called friends have the kind of money I've got? Not likely. Do any of these so-called friends have the kind of connections with the powers who are helping EARTH HUMANS manifest this phenomenon so well loved by SOVIET EGGS, but the resource is the same. And that resource is under the mentorship of a council of average, earth humans who are just (apart from visible added appendages) like you or I.

The council regrets having to arrange so many "standard situations" with you and FOREHEAD, REFRIGERATOR HEAD, RESTRICTO however the council felt it was in both of your best interests. It was a test, JIM, a test designed to totally de-structure all laws of form within particular given contexts.

The council would appreciate your acceptance of this gift as an act of good faith. Enclosed you will also find 2 TICKETS to a media function that will through osmosis, create limitless opportunities for you and your associates/comrades. The function is a HIGH SCHOOL DANCE IN TOKYO / TONAL-VISUAL ACTION

This event is in the PAST / FUTURE and attending involves trans-temporal movement. Preparations must be made six to eight earth days in advance of of departure. Travel arrangements should be made through the agency of CAPT. LAZLO C. CORTEX, a registered filter, trans ~ unit, ⟜ H component and shipmaster in your area.

Trans ~ movement involves dimensional refraction, sometimes incurring loss of memory, distension of the pubis, and skin distoloration. All conditions are temporary but should be dealt with properly. Arrangements for these and other eventualities will be made by mail, along with point of departure, preps for local skidding, etc.

Please notify CAPTAIN CORTEX soon if you intend to use the tickets.

FOREHEAD

SMOOTH CRIMINAL
Andrew Bathtime Refrigeratorhead
DELUCA

CHANNEL (3)
A REMINDER THAT ALL PARTICIPANTS, ACTIVE OR PASSIVE, ARE EXPENDABLE AND CONSIDERED LIQUID IN THE EVENT OF AN EARTH POWER PLAY OR EQUAL ILLUSION/DELUSION. TICKET USERS ARE GIVEN NO GUARANTEE OF PHYSICAL SAFTEY OR EXACT TEMPORAL RELOCATION.

GLORIA MUNDI

Unlike it has been too often brought out before the public, the British new wave is not quite a noisy and hype conglomerate of aggressive rock bands, which play the same kind of music and where musicians dress in the same punky way.

Sure enough, quite a few groups fit into this category, but there are also many remarkable exceptions and one of them is Gloria Mundi. Gloria Mundi was put together in December '76. After a hard outset, they became gradually more successful and made themselves known by playing the London Marquee Club several times. Eventually they broke through and were booked for the Reading Festival last summer.

Musically, they have little in common with punk rock although their beginnings coincide with the punk rock outbreak. No doubt it explains the unfriendly responses they got fr from audiences which, saturated with punk rock, were at a loss at hearing such a new different sound.

Eddie, vocalist, and Sunshine keyboard player, have set up a a very tensed, theatrical stage act, which depicts the various stages of their intense relationship. On stage,the music in a combined movement, expresses a similar profission with powerful numbers and slower arranged pieces. In that respect, we might attempt a comparison with Ultravox, even though they play a different style, and outside the New Wave with Van der Graaf Generator. Then, finally, we had the opportunity to interview Eddie and Sunshine.

EDDIE MAELOV: Sunshine and I started the idea of the band. I had done theatre before that. The very first time I sang was in a French band, in Paris.

Q.- Did your stay there influence your music?

E- Not my music, but my head. When I lived in Paris, I was looking at Paris, and people that live there. I love Paris, it's a beautiful city, but I hate Parisians.

Q- They tend to show off a bit?

E- A bit?!? They look like comic people, from comic books... Many people are like that in London too, but maybe it's a difference in tolerence. I mean it helped me to develop myself, because I found I was fighting so many things in Paris, like the way I looked, the way I dressed, the way I acted, and nobody had any tolerence. Worse, here it's a bit deceptive, people allow you to do more crazy things, more stupid, more different things, it's allowed and you think it's a good thing. It's very difficult to shock people now by the way you look, it's all been done before, every different color of hair, every different sort of clothing you can put on.

Q- You have just signed with RCA. Why not earlier?

E- It took a long time for any record company to understand that groups like Clash and the Sex Pistols could sell records and make them money. Then they decided:oh yes, the Clash and the Pistols can sell records, lets find other bands that look like and play like the Clash and the Pistols and we'll sign those. But if you don't fit in those categories then you gonna have problems. So we had problems cos' we do music in our way; people obviously call it like they want to call it.

Q- Yesterday's gig at the Vortex was dissapointing a bit..

E- You saw it? The whole was shit. We didn't have the power. Nothing was happening.

Q- do you think you can reach the same people who are used to listening to conventional punl Bands?

E- We want to touch as many people as possible, I'm not aiming at only one area. I like to put our music in front of anybody, to see what their reaction is. And I think you can reach anybody if what you give is strong enough.

Q- There are bands that don't fit strictly into a 'punk' category, like Ultravox, Split Enz, for instance, who are more successful than you are...

E- I think there's several reasons. One because obviously all that some people want out of a gig is just to blow themselves out, take a lot of pills and just go bang. I enjoy doing that sometimes when I'm going to a gig, I don't want to think, I don't want to make any effort, I just want to be taken. For instance I've seen the Ramones on New Years Eve... It's a perfect band for that. But that's not what we will do on stage, always we are stopping, changing direction in the middle of a set. I suppose the sort of people who watch us are probably more masocnistic,

because it's harder, because what we try to do is to get an audience who knows what it does why it comes to see us, and who go away thinking what happened in a gig.

Q- What about your 'reluctance to compromise'?

E- The whole thing is an exercise in compromise, anyway. What you try to do is to compromise as little as possible. Even at this stage we are compromising; because some of the things we were doing at the beginning of last year were just not accepted.

S- You've got to do it, because otherwise you're performing in a vacuum. And music is a live situation rather than a recording situation.

Q- What about Ultravox?

S- They're great friends of us. Eddie and I used to work with them, when they were beginning.

E- Well, it's difficult to speak about them...

S- Their promise is greater than what they actually do.

E- I admire the way they work musically together, but I think it's probably just the overall idea of what the band is about. I don't agree with it, coz' I'm in a band that's doing something a bit different...

Q- Many people have compared you with Bowie...

E- Well, I respect Bowie because he's always sort of using his head properly. He keeps on doing something which is himself. It's impossible to say there aren't similarities, but I don't try to copy him at all.

Q- Will there be fast numbers only on the single?

E- Yes, that's what we want to do for singles. For the album it'll be different. We all enjoy the arranged numbers, probably more, but you have a balance to do. Rock and Roll music is first about energy. We all have that feeling, so we like to do fast numbers.

REMI ROSET
JEAN-YVES COPLO

Throbbing Gristle are an extremely bizarre quartet from London whose horrific debut album 'The Second Annual Report' has been released on Industrial Records. It's industrial music for industrial people and currently available in the States thru import. The album is considered an annual report because it chronicles TG (alias Throbbing Gristle) through their first two years.

They seem unconcerned with the punk explosion currently taking control, so don't let the geography fool you. Although the multi-syntni work sounds like some German weirdos, this fully-creative English band is composed of four accomplisned media artists, the likes of Chris Carter on keyboards (from ABC TV), "Sleezy" Peter Christopherson on tapes and machines (a partner in the Hipgnosis album cover designers), Cosey Fanni Tutti on lead guitar (model and girl of the group) and Genesis P-Orridge on bass and vocals (a neo-dada artist & he even has a letter from Bill Burrougns to prove it). Their sound is seventies art rock-coum-new wave and exists on the un-musical Richter scale between Metal Machine Music and spacier bits of Eno.

Side one consists of performance pieces from various clubs and galleries with the exception of two studio cuts, 'Industrial Introduction and 'Maggot Death'. Vocals are mumbled inaudible lyrics concealed behind an avant-barrage of sound. The majority is pretty bleak (if not downright dismal) while all sorts of adventurous noises and pulsating electronix intertwine. There is one sequence where a voice, perhaps from a television, calmly describes a murder in gory detail. The effect is at least unnerving.

Not all of their concerts have met with positive reaction or response. The end of the side proves it, recorded live on-the-spot. You are there.

Side two is the original soundtrack to a movie by art group Coum Transmissions, 'After Cease To Exist', psychedelic horrorshow. It is very subtle and scary.

I learned from chatting with Genesis via transcontinental television that the album was almost entirely improvised. Only 800 copies were made with no intention to re-press, and the sparseness of cover graphics can be attributed to 'Sleezy' as a reversal to the role of his real work. It takes a little getting used to but is highly reccomended for the experimental listener.

The new THROBBING GRISTLE 45 release is "United" b/w "Zyklon B Zombie".

oh you kid

DRIVES A BLACK CADILLAC

heaven in heels

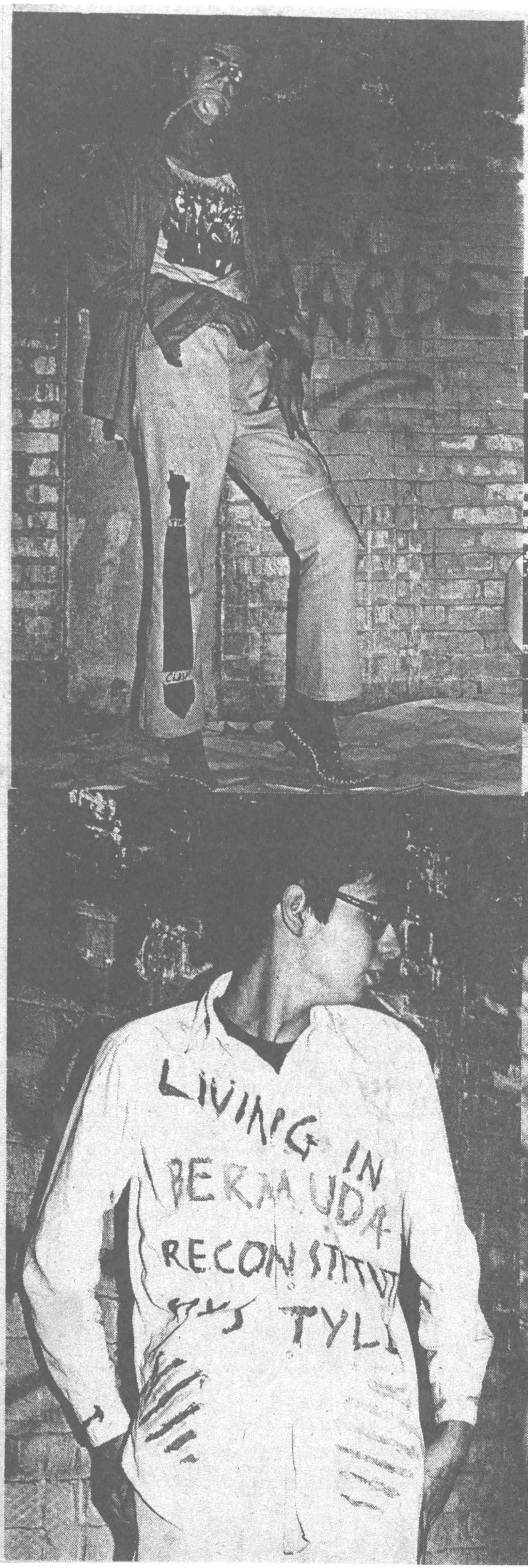
BETTIE PAGE

JET SPACEELEY

RETROGARD is the return trip from the front lines. Although it's not intended to belittle advances that have been made, it isn't satisfied with great ideas only: it demands good actions and or products.

In the interest of the consumer, employers of RETROGARD are bound to uphold standards of quality.

With better distribution in the near future, more people will be able to enjoy RETROGARD whether in the form ROCKETROLL, Fashio wear, or Retrogard housing.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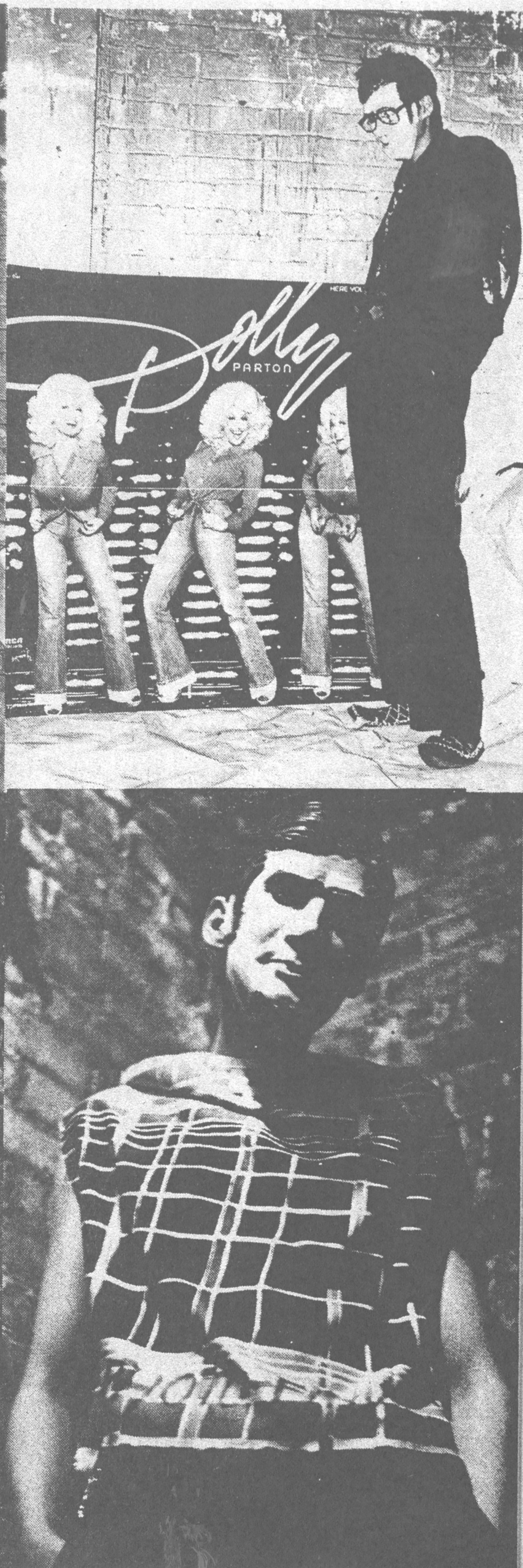
HERE YOU
Dolly
PARTON
RCA

A Partial Listing of SF

BY MARC GUNTHER

Major Bands:

THE NUNS- The best known area band; they replaced their spastic bass player recently - been getting better with every gig - close to signing with major company.

CRIME- The most brutal guitar-oriented band in the Bay - dressed in SF police uniforms singing about 'Murder By Guitar','Dillinger's Brain' etc. - very loud and unforgettable - Their new drummer never played prior to joining - great image - Fan Club: 537 Jones St. Suite 9062 SF,CA 94102.

AVENGERS- Penelope's always pogoing at most Mabuhay shows- bland but promising - 'We Are the Ones' reminds me of 'Wild In the Streets'. The movie, not the song.

Best of the Rest:

DEATH- led by Brittley Black, ex- drummer of Crime.

MARY MONDAY- Lots of fun, especially with her nubile choreography.

LIARS- up and coming locals that already have a reputation.

NUCLEAR VALDEZ- 3 overweight DJ's from San Jose - getting better.

PSYCOTIC PINEAPPLE- the ShaNaNa of the 1970's - a definite 60's revival.

LEILA AND THE SNAKES- the sleaziest band in the Bay area- Tubes oriented.

$27 SNAP ON FACE- with an album on blue vinyl of 60ish dementia.

RESIDENTS- not New Wave, but in a class by themselves.

ROKY ERIKSON- not New Wave either; but 'Rok n Roll' - tells good stories.

THE REST

Novak - Atla - X Ray Ted - Killerwatt - Geeks - Premier- Top Cat - Street Punks - Idiot - Magister Ludi - Miletti - Waterbaby - SFO

Bay Area Punk Rags

PSYCLONE- now defunct, took half the take at Mabuhay at one point - good pictures, but skimpy - about 5-10 issued - now a memory.

2901 Mariposa St. #7
SF, CA 94110

NO EXIT- Low grade mimeo type operation

NEW WAVE- also defunct, but one of the best- only one issue, and packed with info - new one in works.

Sun King Productions
71 Moss St.
SF, CA 94103

NEW DESEASES- A mimeograph type sheet with lots of mistakes - has the spirit, but is very hard to read.

Bay Area Radio (all FM)

KSAN- Pogo Radio

KTIM- good til recently, now gone commercial

KMEL- all rock, but no New Wave

KALX- New Wave pioneer, no more NW shows

KPFA- public radio, runs a special now and then.

Bay Area Places to go see Punk

MABUHAY GARDENS 443 Broadway

CBGB's of the West?

GOLDEN GATE THEATRE 2 Golden Gate Ave. - newest punk palace-

OLD WALDORF- Boycotted by the Nuns and others (including me)

BLADES-Mitchell Bros. (sex cinema) run - not open yet

c/o Jean Caffeine
754 Divisidero
SF, CA 94117

SEARCH AND DESTROY- my favorite - out of City Lights Bookstore - band breakdowns, good pictures, lists of songs, neat layout - best in Calif. (better than SLASH!)

c/o City Lights Bookstore
261 Columbus
SF,CA 94110

BAM- stands for Bay Area Musician - not a punk mag, but a free magazine that replaced Rolling Stone - 90 pages of local musicians' info, sometimes good New Wave articles - in color, thoroughly professional

901 Ventura Ave.
Albany, CA 94706

Bay Area Record Stores

New Wave oriented

RATHER RIPPED RECORDS- 1878 Euclid Ave SF 94709

AQUARIUS RECORDS
595 Castro St. SF

More than zero

I should hope that by now all of you have heard of Elvis Costello. With a name like that he couldn't help becoming the most talked about new performer in years. But not on that merit alone; this man's a genius and definitely beyond the new wave. In a guise like Woody Allen, he recharges rock n roll with an urgency not felt this convincingly since Bruce Springsteen (ed: huh?). His gift as a songwriter is a welcome reminder of what makes Rock music special. The Angry Young Man strikes back with tense, honest lyrics and a flair for infectious titles and melodies. Combining the roles of Blast from the Past with Future Avatar, he deals with his own bitterness. His first album, My Aim Is True, has been released in the states by Columbia. If you don't know what I'm talking about, you owe yourself a listen

After four months of popularity in the UK, he chose San Fransisco to make his American debut, selling out two nights at the Old Waldorf (where the Dead Boys made their Bay Area premier) for two shows each. His one set was 45 minutes and he gave one encore out of the four shows. Opening each night were the delightful Leila and the Snakes. What started as an all-female campy rag-time review has grown and blossomed into a slick, satirical Rock band. Queen of the pit, Jane Dornacker wrote 'Don't Touch Me There' with Ron Nagle (of 'Marijuana Hell' fame) and 'Cathy's Clone', both for the Tubes. She spent time in the Tubes show, then split from the group with singer-dancer extrordeneire, Pearly Gates. Band members have come and gone, but they've kept guitarist Miles and often enlist help from Berkeley bands The Rubinoos and Little Roger and the Goosebumps. Their provocative humor revolves around original songs, breath-taking theatrics, and total improvisation. It gets lewd, it even gets disgusting at times, but the music's good and they come off quite lovely. Spontaneity is the key: when a heckler shouted that Jane had ugly

tits, she replied,"You think my tits are ugly, wait till you see Elvis Costello's!"

And we did. He and his band The Attractions mesmerised the audience. He stares out through oversized horn-rimmed glasses spitting the words to testimonies and threats, in a cryptic blend of jealousy, hate, paranoia, and sexual frustration. His rage is not expounded in screamed persecutions or lines of obsceneties, but with understanding and determination. Though he denies the existence of Love in his songs, its power and influence are apparent: he wants it bad but knows how to do without. He's a man learning from mistakes and coming back twice as hard. Almost with a false sence of invincibility; heartbroken but tough. His latest single, 'Alison' has all the trappings of a love song but permeated with a subtle sadism , providing the album's title as he decides "someone should put out the big light". The LP, by the way, was recorded in England with Bay Area band Clover. In 'The Beat' Costello declares "Love is like a tumor, you gotta cut it out", or in 'Red Shoes' he chooses suicide after "I said I'm so happy I could die - she said drop de and left with another guy'. Not all his songs are heavy handed (in 'Lipstick Vogue he even declares "Sometime I almost feel just like a huma being) but his perception is always strong.

Follow the career of Elvis Costello. It should at least be an interesting one, and watch his importance multipl

J D BUH

Buhl is a freelance journali originally from Iowa. His column "Room To Move" appear in the Midwest's only free music paper, The Prairie Sun He's also been published in the Daily Californian and works at Rasputin's Records in Berkeley. JD's making his CLE debut, and since our 3rd issue is already older than our second, serves as a his torical look at someone on the way up. Declan Patrick MacManus has legally changed his name to Elvis Costello, and has already made a secon tour of the states. Most of the concert material have fi ally been put out on his new LP, This Year's Model, formerly The King of Belgium on the Radar lable in the UK (new home of Nick Lowe and Pere Ubu) and Columbia here.

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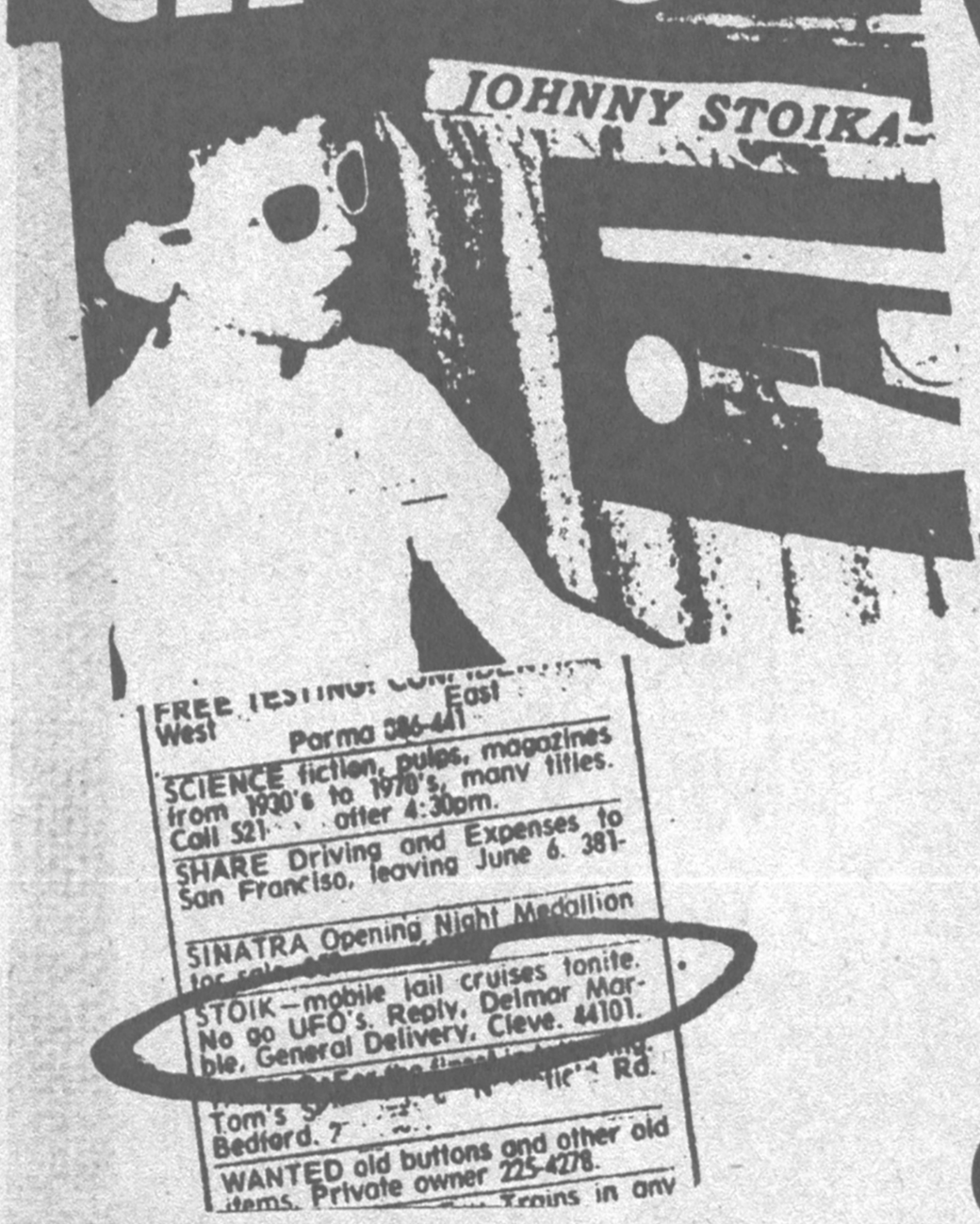

Could this classified ad from the Memorial Day Plain Dealer be a clue?

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by DB

A new and encouraging trend is developing in the New Wave- perhaps best symbolized by the grand opening of the CBGB 2nd Ave. Theatre in New York- a move to concert sized gigs in reclaimed movie houses and vaudeville palaces. Even the staid New York Times recognized the econonmic importance of such a move, despite references to a 'minority audience'. What the Times failed to mention, however, is that CBGB II is neither the first nor the best of these new venues. Toronto's New Yorker, Cleveland's WHK Auditorium (aka Disastodrome) and Detroit's Kramer Theatre have all been operating long before CBGB II opening week which boasted $7.50 admissions, spotty central heating, and layers of dust and decreptiude dating back who knows how long (I don't even want to talk about the 'bar').

Talking Heads, Tuff Darts, Luna, and the Shirts inaugurated the theatre Tuesday, Dec. 27, with strong sets and weak sound. The Dead Boys forfeited a set to sound difficulties the following night, opening for the Dictators. Patti Smith And Richard Hell and the Voidoids, with support from the Erasers and Mars, packed the 1500 seat theatre for three nights, the second of which was shut down early by the fire marshall for overcrowding aisles after

Smith had finished a number with Bruce Springsteen. New Wave paraphenelia was on sale in the shabby lobby and Manic Panic opened a branch in a spare room on the mezzanine. There were lots of famous faces in attendance - Eno, John Cale, Walter Lure, Helen Wheels, etc. but there is no escaping the fact that the place was a PIT! One can only hope that the management will re-invest the profits from these first shows in remodeling and modernization.

Cleveland's WHK Auditorium is a perfect study in contrasts; the interior and stage appointments exude the faded luxury of the former Bijou, while the exterior is but a faceless front along the typically blighted strip of Euclid Ave.--setting the tone for Cle Magazine's first New Wave booking in the long-ignored Cleveland Underground.

As an initial step in mobilizing the scene beyond mere cult phenomena, the concert didn't prove to be the landmark so many expected for several reasons, all of which must remain secondary to the fact that the apathetic audience did little to compensate for their less-than-capacity numbers and surprisingly restrained sets by headliners Destroy All Monsters and DEVO.

True audience-performer chemistry exploded only once- and disastrously- with openers Styrene Money Band. Halfway into their set, which included their new Drome EP and Shirley, a tune half the band recorded as a part of Mirrors, the power blew out- a frustrating situation at best, aggravated by a few well-placed beer missiles, which caused the Styrenes to cut their set short.

A lengthy intermission ensued, featuring a New Wave hit parade piped through the theatre to the enjoyment of both the hip and the uninitiated. The nostalgically decaying backstage became a buzz of activity as the sound and lighting men (volunteers from the Cleveland Institute of Art) puzzled over Ziegfield-era electronics.

The stage, decorated as a potpourri of silver foil, wire window screens, Christmas lights and naphazardly draped plastic sheets, was quickly set up after the power difficulties were corredted. Destroy All Monsters opened their set, uncharacteristically with a lengthened version of the Barbara Graham story, 'I Want To Live', incorporating a gut-wrencning rendition of the Dragnet theme. The flip side of their debut single, 'You're Gonna Die' was followed by DAM standards: covers of 'I Wanna Be Your Dog' and 'Boots' and an extended version of the drug-dum 'Th Queen'.

But the highlight of the set was the string of comparatively new numbers dealing with more enigmatic themes:'Tab Machine','Soul Divider','Broken Mirrors', and'Bored'. Ben Miller, Monster saxophonist, penned the uptempo 'Tab Machine' based on Niagra's real life addiction. She dutifully sipped the beverage throughout Ben's bubbling instrumental bridges played in duet with his brother Larry. Ben also composed 'Broken Mirrors', a hypnotic love story of sorts, which features a complex orchestration of minor chord descents. Larry's 'Soul Divider', a song about clones, featured anguished vocal treatment by Niagara, while he assumed vocal chores, with some lack of clarity, on his two chord rocker 'Only Once'. Asheton's 'Bored', the show's closer, offered the relentless rhythm riffing that made him famous in the Stooges counterpointed by hyperkinetic lead breaks placed against the solid rhythm section of Michael Davis' throbbing bass and Rob King's cut time cha-cha beat.

The DEVO movie, 'the truth about de-evolution' followed to an enthusiastic response. Having completed successful engagements in New York and California, attracting the attentions of Bowie, Osterburg and Warner Bros., DEVO returned to the WHK Auditorium, having previously played a WMMS Halloween gig there in 1975 (they were pelted with beer cans), there only area appearance besides the Agora.

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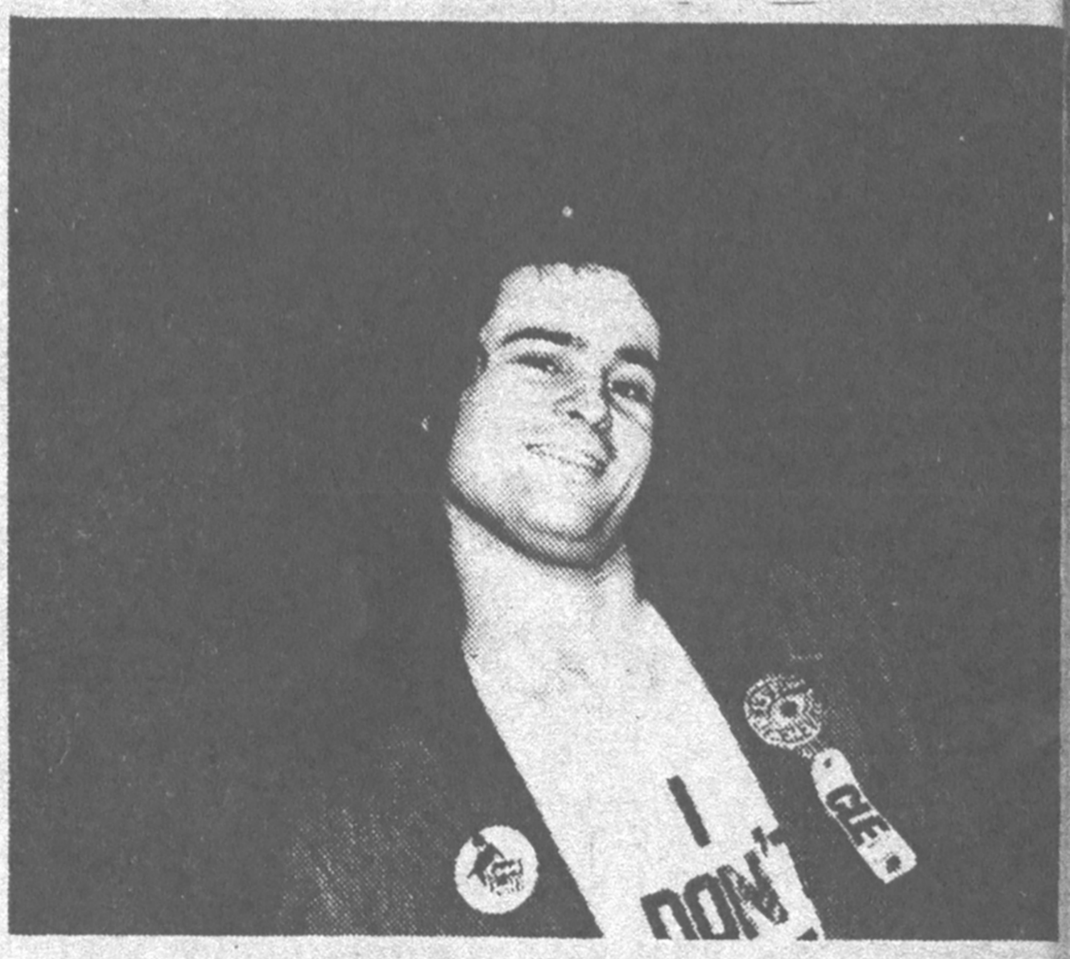

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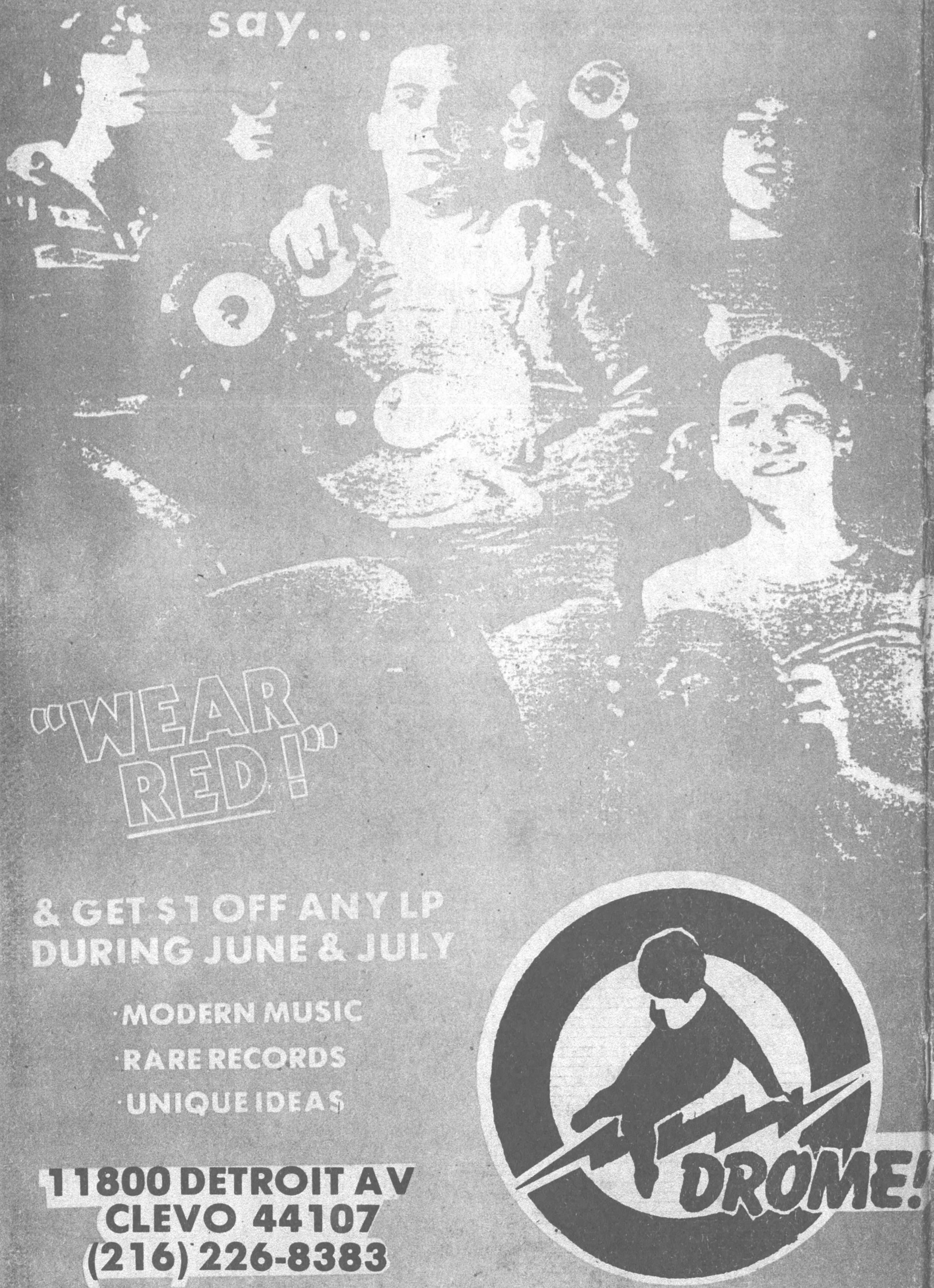

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